



AVENGED SEVENFOLD



HAL•LEONARD®

PARENTAL
ADVISORY
EXPLICIT LYRICS



AVENGED SEVENFOLD

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Music transcriptions by Pete Billmann

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Critical Acclaim

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker



Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately slow ♩ = 85

***Gtr. 1**

Chords: Dm, C6, C, Bb, C, Dm

mf w/ fingers

let ring

TAB: 1 3 2 0 | 0 1 2 3 0 | 3 3 1 3 | 0 0 3 | 1

*Organ arr. for gtr.

Chords: C6, C, Bb, C, Dm

let ring

TAB: (1) 3 2 0 | 0 1 2 3 0 | 3 3 1 3 | 0 0 3 | 1

Gtr. 1 tacet

D5 Riff A

Gtr. 3 (dist.)

Chords: C5, Bb5, C5, D5

End Riff A

f

10/13 10 10 10/13 12 (12)/15 17 15 13 12 13 12 1/2 (12) 12 (12) 10 12 10

Rhy. Fig. 1

**Gtr. 2 (dist.)

End Rhy. Fig. 1

f

TAB: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

**Doubled throughout

Faster ♩ = 138

Shouted: Yeah!

Gr. 3

8va

17 17 13 17 13 17 13 17

Gtr. 4

loco

let ring -----

[illegible][illegible]

Gtr. 3

13 17 13 17 13 17 13 17

17 13 17 13 13 17 13 17

13 17 13 17 13 17 13 17

Gtr. 3

Sva

16 20 1/2

16 20 1/2

16 20 1/2

16 20 1/2

Gtr. 4

Sva

13 17 1/2

13 17 1/2

13 17 1/2

13 17 1/2

Gtr. 2

P.M.

P.M.

P.M.

P.M.

Riff C1

Sva

End Riff C1

16 20 1/2

16 20 1/2

19 23 1/2

19 23 1/2

(23)

Riff C2

Sva

End Riff C2

13 17 1/2

13 17 1/2

16 20 1/2

(20)

Riff C

P.M.

P.M.

P.M.

P.M.

Verse

Gtrs. 3 & 4 tacet
D5

E♭5 D5

E♭5

E5 D5

E♭5 D5

E♭5

E5



Whispered:

1., 2. Shhh...

qui-et, you might piss some-bod-y

off.

{ Like me, moth-er - fuck-er, you've been at it for too long... While you
Like the heart beat of this coun-try when an - tag-o-nized too long... I'll be

Gtr. 2

Rhy. Fig. 2

End Rhy. Fig. 2

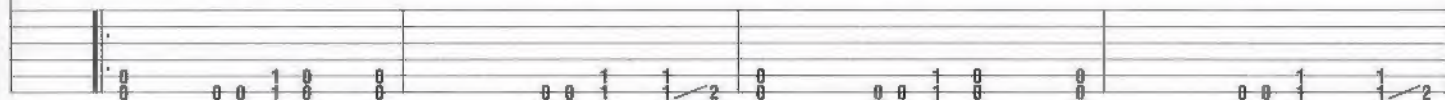


P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -



Gtr. 2: w/ Rhy. Fig. 2

D5

E♭5 D5

E♭5

E5 D5

E♭5 D5

E♭5

E5



feed off oth - ers' in - se - cu - ri - ties, you stand in front of me and bite the hand that feeds...
damned if you count me in as part of your gen - er - ous hy - poc - ri - sy, col - lect - ing en - e - mies...

§

2nd time, Gtrs. 3 & 4 tacet

D5

E♭5 D5

E♭5

E5

D5

E♭5 D5



1., 3. Self - right - eous - ness is wear - ing

thin.

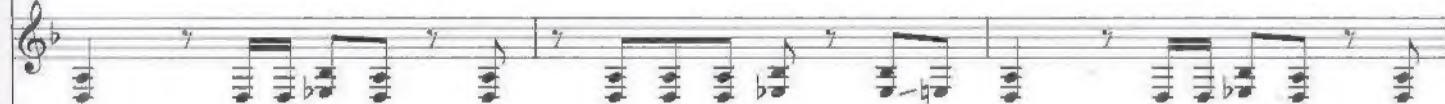
2. Tab - loid gos - sip queen, worth - less

(Lies in - side your

man.

(There's no need for

Gtr. 2



P.M. - - -

P.M. - - -

P.M. - - -



E♭5

E5 D5

E♭5 D5

E♭5

E5



head, your best friend.

Heart bleeds, but not for fel - low

us to bur - y you.

Self - ish a - gen - da once a -



P.M. - - -

P.M. - - -

P.M. - - -



D5 Eb5 D5 Eb5

man. Bro gain. Right ken glass, your fake re flec tion.) you've dug your own grave.)

Gtr. 3 8va loco

17 13 15 14 16 13 15 14 13 14 12 10 11 12 10 10

Gtr. 4

13 10 10 10 12 10 10 10 9 11 9 7 9 10 10 13

Gtr. 2

P.M. (cont. in slashes)

0 0 0 1 0 0 0 0 0 0 1 1

Chorus

D5 Rhy. Fig. 3 C/E Gtrs. 3 & 4 tacet

Gtr. 2

I've had e-nough, it's time for some - thing real. I don't re-spect the words you're speak - ing. Gone -

Gtr. 3

12 1/2 (12)

Gtr. 4

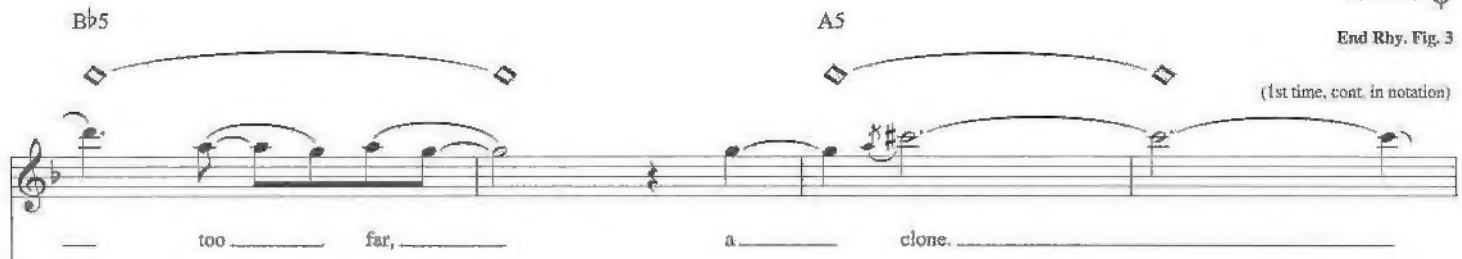
13 (13)

Gtrs. 5 & 6 (dist.)

mf

7 7 7 9 9 7 7

Bb5 A5 (1st time, cont. in notation)




too far, a clone.

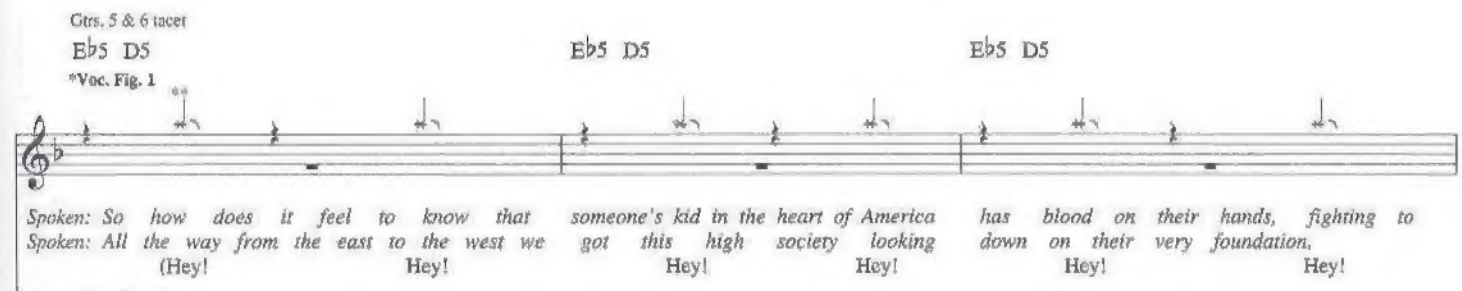
Gtr. 5



Gtr. 6



Gtrs. 5 & 6 tacet
Eb5 D5
*Vac. Fig. 1



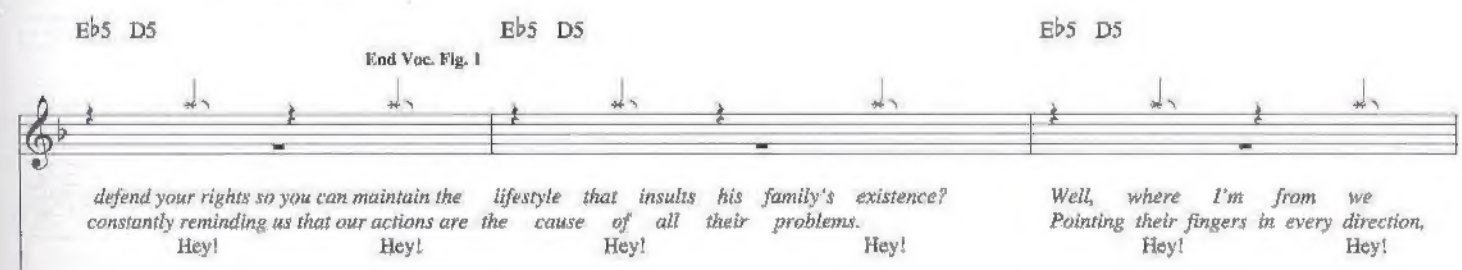
Spoken: So how does it feel to know that someone's kid in the heart of America has blood on their hands, fighting to defend your rights so you can maintain the lifestyle that insults his family's existence?

Gtr. 2 Rhy. Fig. 4



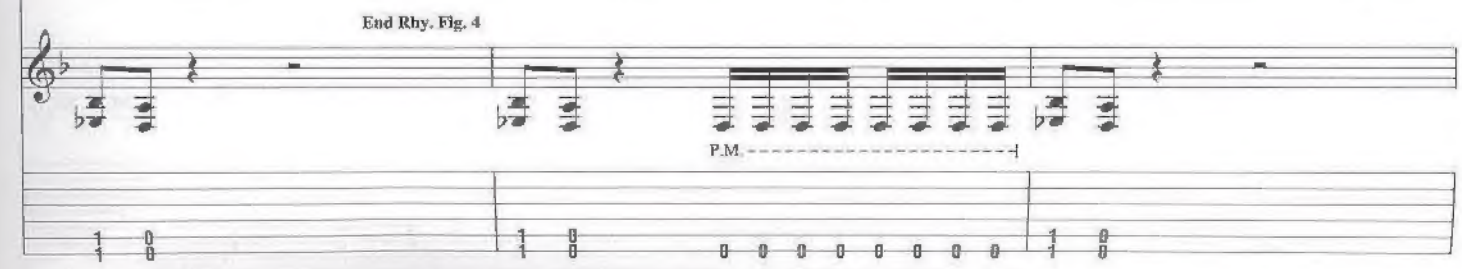
Spoken: All the way from the east to the west we got this high society looking down on their very foundation, Hey!

Eb5 D5 End Voc. Fig. 1



Well, where I'm from we Pointing their fingers in every direction, Hey!

End Rhy. Fig. 4



defend your rights so you can maintain the lifestyle that insults his family's existence?

Ab5 Ab(#4) Ab5 G5 C5

Ad - mit - ting mis - takes _____ can't hurt. _____
oh, _____

End Rhy. Fig. 5

D5 G5

I'm not the last, _____ but I sure _____ ain't the first. _____

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 5

G5 C5

Oh, _____ oh, _____

Gtr. 3

F5 Bb5

oh, _____

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is for the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with a long, sweeping line at the beginning. The middle staff is for the guitar accompaniment, starting with a treble clef and a key signature of one sharp. It features a series of chords and single notes, with some measures containing a "1/2" time signature. The bottom staff is for the guitar accompaniment, starting with a bass clef and a key signature of one sharp. It features a series of chords and single notes, with some measures containing a "1/2" time signature. The score is written in a simple, folk-like style, typical of a children's songbook.

Gr. 2

A musical score for guitar, labeled 'Gr. 2'. It consists of a single staff with a treble clef. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The score ends with a double bar line and a repeat sign.

Interlude

Bkgd. Voc. w/ Voc Fig. 1
Gtr 2; w/ Rhy, Fig. 4

.Gtr 3 lace:

E05 D5

E♭5 D5

E♭5 D5

E75 D5

Yeah! _____
(Yeah!) _____

Whispered: (Sh... qui - et, you might piss some - bod - y off.)

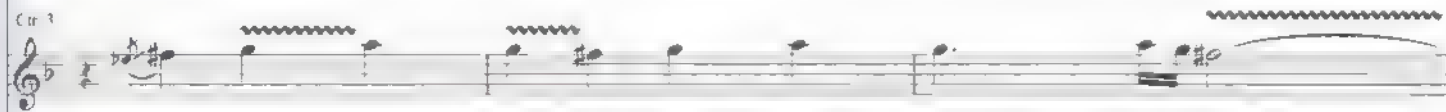
Clr 3 Swr 7

Guitar Solo

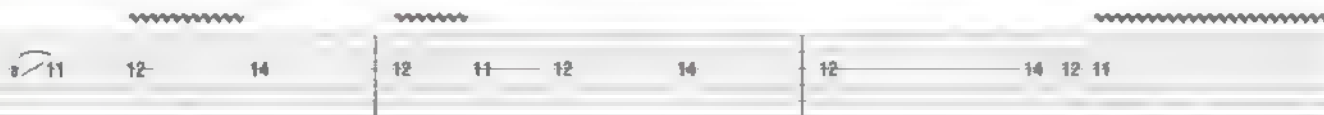
E♭5 D5

E♭5 D5

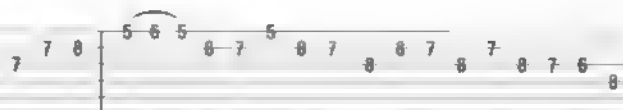
E♭5 D5



w/ bar



f



w/ bar



P.M. -----

P.M. -----

P.M. -----



E♭5 D5

E♭5 D5 E♭/G G5

E♭/G G5



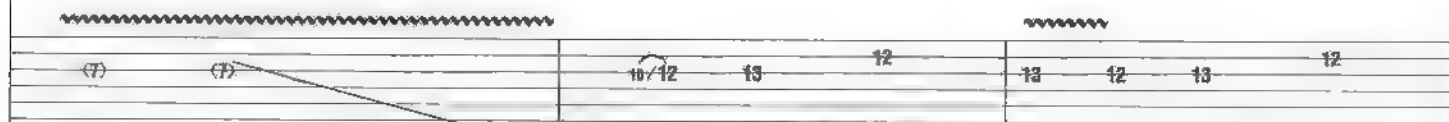
steady dive



slack



steady dive



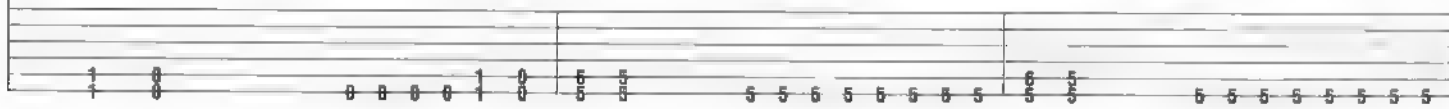
slack



P.M. -----

P.M. -----

P.M. -----



Ab/C CS

Eb/G G5

Ab/C CS

[illegible]

Ab/C 05

Ab/C CS

Ab/C 65

Ab/C05

174

[illegible][illegible]

F/A A5 F/A A5 F/A A5
loco
 7 9 10 12 10 9 10 12 6 9 10 12 12/15 13 12

The second system of the musical score for 'The Little Boat' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with various notes, rests, and a wavy line indicating a trill. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line with various notes, rests, and a wavy line indicating a trill. The system is divided into two measures by a vertical bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, also ending with a repeat sign. The melody is written in treble clef with a key signature of one flat (B-flat). The rhythm consists of eighth and sixteenth notes. Below the first system, there are two lines of guitar tablature corresponding to the first two measures. The first line shows a sequence of fret numbers (8, 7, 7, 7, 7, 7, 7, 7, 7, 7) for the first measure, and a sequence (8, 7, 7, 7, 7, 7, 7, 7, 7, 7) for the second measure. The second line shows a sequence of fret numbers (8, 7, 7, 7, 7, 7, 7, 7, 7, 7) for the first measure, and a sequence (8, 7, 7, 7, 7, 7, 7, 7, 7, 7) for the second measure. The second system also includes two lines of guitar tablature corresponding to the third and fourth measures. The first line shows a sequence of fret numbers (8, 7, 7, 7, 7, 7, 7, 7, 7, 7) for the third measure, and a sequence (8, 7, 7, 7, 7, 7, 7, 7, 7, 7) for the fourth measure. The second line shows a sequence of fret numbers (8, 7, 7, 7, 7, 7, 7, 7, 7, 7) for the third measure, and a sequence (8, 7, 7, 7, 7, 7, 7, 7, 7, 7) for the fourth measure. The score is marked with 'P.M.' and a dashed line indicating a repeat or a specific performance instruction.

556

[illegible]

Outro

Gr 2: w/ Rhy Fig. 3

D5

C/E

This section of the musical score contains three guitar parts.
Gtr 4 (Guitar 4) is in the key of D major and features a melodic line in the right hand and a bass line in the left hand.
Gtr 3 (Guitar 3) is in the key of D major and features a melodic line in the right hand and a bass line in the left hand.
Gtrs. 5 & 6 (Guitars 5 and 6) are in the key of D major and feature a melodic line in the right hand and a bass line in the left hand.

Bps

As

Bps: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half).
 As: Treble clef, 3/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half).
 Bass lines: Bps (10, (10)7, (7)5/7, 9, 10, 7, 9, 7/9, 10, 12, 10); As (7, (7)3, (3)1/3, 5, 7, 3, 5, (5)6, 7, 9, 10).

Gtrs 5 & 6 (tacet)
D5

Gtrs 5 & 6: Treble clef, 3/4 time. Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (half).
 Lyrics: Yeah!

Gtr 3

Sx d

Gtr 3: Treble clef, 3/4 time. Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (half).
 Lyrics: Yeah!

Gtr 4

Gtr 4: Treble clef, 3/4 time. Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (half).
 Lyrics: Yeah!

Gtr 2

Gtr 2: Treble clef, 3/4 time. Notes: D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (half).
 Lyrics: Yeah!

Almost Easy

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast $\bullet = 176$

D5

C5

Gr. 2. (dist.)

[illegible]

Rhy. Fig. 1

^aGr. 1 (dist.)[illegible]^aBoxed throughout

G5

Bb5

C5

End Rhy. Flg. 1

Gr 1 w. Rhy Fg 1

D5

C5

G5

B65

C5

Ctr 2

wo har grad. dive

wo har grad ascen.

17 13 12 13 (13) 10 10 15 (15) 13 12 (12) 10 18 17 (17)

Gr. 2 tacet

*D5 Eb5 C#5 D5 C#5 Bb5 D5 C#5 D5 A5 Bb5 A5 D5 Bb5 C5 Bb5

Go!

Gr. 2 *8va* *1*

**w/ delay

**Set for multiple repeats.

Gr. 1 Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M.

*Chord symbols reflect implied harmony.

D5 Eb5 C#5 D5 C#5 Bb5 D5 C#5 D5 G5 Ab5 G5

1. I feel in -

Gr. 1

P.M. P.M. P.M. P.M.

End Rhy. Fig. 2

Verse

D5 G5 Ab5 G5

sane ev - 'ry sin - gle time I'm asked to com - pro - mise 'cause I'm a -

2. Shame puls - es through my heart from the things I've done - to you. It's hard to

Rhy. Fig. 3

P.M. P.M. P.M.

End Rhy. Fig. 3

Gr. 1: w/ Rhy. Fig. 3

D5 G5 Ab5 G5

fraud and stuck in my ways, and that's the way it stays.

face, but the fact re - mains that this is noth - ing new.

P.M.

D5 G5 Ab5 G5

So how long did I expect with love to out weigh ig - no - rance?
I left you bound and tied with su - i ci dal mem o ries

Cor 1

PM

Cor 1 w Rhy Fig 3

D5 G5 Ab5 G5

By that look on your face I may have forced the scene to tip
Sell ish be neath the skin, but deep in side I'm not in - sane

Pre-Chorus

D5 C D5 Bb5 Bb6 Csus4 A/C#

I'm not in sane I'm not in - sane

Rhy Fig. 4 End Rhy. Fig. 4

PM

Cor 1 w Rhy Fig 4

D5 C D5 Bb5 Bb6 Csus4 A/C#

I'm not in - sane I'm not, not in sane

Chorus

F5 Fsus2 F5

Come back to me - it's al - most eas y

(Moth er said it

Cor 1 Rhy Fig. 5 End Rhy. Fig. 5

PM

Dsus4

Dm

1.
Dsus4

Dm

Come back a - gain, — it's al - most cas

all)

G5 Ab5 G5

2.
Dsus4

Dm

F5 G5

al - most eas - y.

("You'll learn your

Otr. I: w/ Rhy. Fig. 5
F5

F#sus2

F5

Come back to me, — it's al - most eas - y.

les - son, — but { first still } you'll

G5 Ab5 G5

$$[a_1]^{(n)})$$

End Rhy. Fill 1

P.M. - - - - -

Gtr. 1 w/ Rhy Fig. 2

D5 Eb5 C#5 D5 C#5 Bb5 D5 C#5 D5 A5 Bb5 A5 D5 Bb5 C5 Bb5

D5 Eb5 C#5 D5 C#5 Bb5 D5 C#5 D5 G5 Ab5 G5

DS

F5 G5 AδS

f

Qtr 3
(dist.)

13 15 (13) 10 15 13 16 17 17/22

GIR

PM + PM + PM + PM

[illegible]

F5 G5 Ab5 D5

Solo

22 17 18 19 18 19 17 18 17 18 19 18 12 13 12 13 14 15 (15)

PM PM PM PM

End double-time feel

Gtr 1 w/ Rhy Fig. 1 (2 times)
D5

F5 G5 Ab5 F5 G5 Ab5

Solo

17 13 17 13 10 13 10 13 12 10 18 10 12 17 18 17 (17)

Gtr 2

3/7 (7) 0 1/2 (2) 9 7

Gtr 3 tacet
C5

G5

Bb5

C5

D5

Solo

7 14 (14) 0 7 14 14 22 (22) 7 10 (10) 7 (7) (7) 5/7 10 (10) 7 (7) 0 1/2 (2) 9 7

C5

G5

Bb5

C5

Solo

(7) 16 17 (17) 0 7 14 15 23 22 19 (19) 18 17 15 18 17 15 17 18 17 15 20 17 20 18 17 15 17 15 14 15 14 17 15

Bridge
Half-time feel
D5

Gtr 2 tacet
F5

Now that I've lost you, it kills me to say. (Hurts to I

Gtr. 2 *loco*

Gtr. 1

C5 A5 Bb5
tried to hold on as you slowly slipped away. I'm
(say)

Gtr. 1

F5 C5 A5
los - ing the fight, I've treat - ed you so wrong, now let me
(Ah)

Gtr. 1

Bb5 C5
make it right. Make it all right.
End half-time feel

Gtr. 1

Pre-Chorus

D5 C Gtr 1 acet C5 Bb5 Bb6 C sus4 A/C#

I'm not in - sane, I'm not in - sane. Ha, ha, ha, ha, ha.

Rhy. Fig. 6

Gtr 4 (dist)

End Rhy. Fig. 6

Gtr 4 (dist)

mp

Gtr 1

D.S. al Coda
(take 2nd ending)

Gr. 4: w/ Rhy. Fig. 6

[illegible]

Coda

Outro

Gr. 1: w/ Rhy Fill 1

Gr. 1. w/ Rhy Fig. 2 (1st 4 mens.)

D5 G5 Ab5 G5 D5 Eb5 C#5 D5 C#5 Bb5 D5 C#5 D5 A5 Bb5 A5 D5 Bb5 C5 Bb5

[illegible]

Scream

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker



Drop D tuning, down 1/2 step:
(low to high) D- A- D- G- B- E-

Intro

Moderately ♩ = 130
Half-time feel

Riff A
Chrs. 1 & 2 (dist.)

(Sampled screams) 3 sec.

PM

TAB

12 12 12 12 10 10 13 13 13 13 15 15 13 13 16 16 17

*Chord symbols reflect basic harmony

PM

10 10 10 10 12 12 12 12 12 12 12 12 11 11 11 10 10 12 12 10 10 13 13 13 13 15 15 13 13 16 16 20

PM

grad. bend

1/4

1/2

1 1/2

14 14 14 14 14 14 14 14 14 14 16 14 14 14 14 14

Verse

Chrs. 1 & 2 w/ Riff A
D5

1 Caught up in this mad - ness, too blind to see, woke an - i - mal feel -
2. Re - lax while you're clos - ing your eyes to me, so warm as I'm set -
3. We've all had a time where we've lost con - trol. We've all had our time -

- ings in me, Took o - ver my sense and I lost con - trol.
- ing you free. With your arms by your side, there's no strug - gling.
to grow. I'm hop - ing I'm wrong, but I know I'm right.

N.C.

End half-time feel

I'll taste your blood to this night.
 Please my hunt all mine gain one time.
 I'll taste your blood to this night.

Gtrs. 1 & 2

Guitar 1 & 2 part with chords and melody.

Pre-Chorus

D5

F5

G5

Ab5

D5

Ab5

G5 F5

You know I make you wan - na scream. You know I make you wan-na

Guitar 1 & 2 part with chords and melody.

D5

F5

G5

Ab5

1. Eb5

run from me, ba - by, but now it's too late. You've wast - ed all your time.

Guitar 1 & 2 part with chords and melody.

N.C.

2. Eb5

D5

Yeah. time.

Guitar 1 & 2 part with chords and melody.

Chorus
G5

A

G5

A



Cher - ish - ing,

those feel - ings pleas - ur - ing.

Riff B

End Riff B



5

(5) 12

12 9

12 11

(11) 7

10

5

(5) 12

12 9

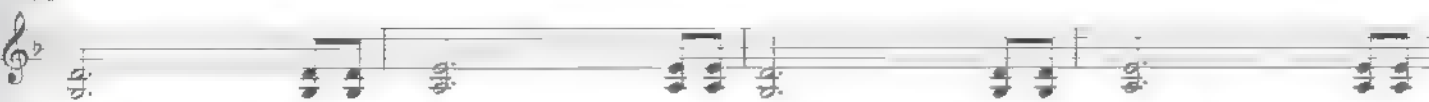
12 11

(11) 7

10

Rhy. Fig. 1

End Rhy. Fig. 1



5

(5) 12

12 9

12 11

(11) 7

10

5

(5) 12

12 9

12 11

(11) 7

10

*Lpstemmed voc. sung 1st & 2nd times only

Gtr. 1: w/ Riff B

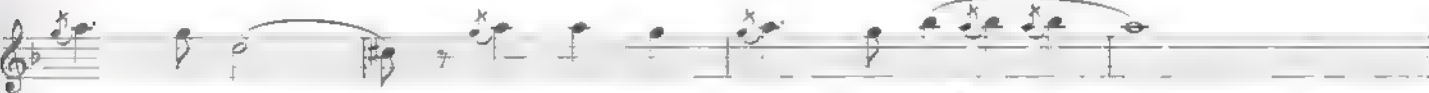
Gtr. 2: w/ Rhy. Fig. 1

G5

A

G5

A



Cov -

er me,

un -

want -

ed

clem -

en -

cy

G5

D5

Eb5

Bb5

C5

Gm/Bb

D5

Eb5



Scream

till there's

si -

lence,

scream

while there's

life

left,

van -

ish -

ing.

Gtr. 1 & 2



5

(5) 12

12 9

12 11

(11) 7

10

5

(5) 12

12 9

12 11

(11) 7

10

To Coda 1

To Coda 2

D.S. al Coda
(take 2nd ending)

G5

D5

Eb5

Bb5

C5

Gm/Bb

N.C.



Scream

from the

pleas -

ure,

un -

mask

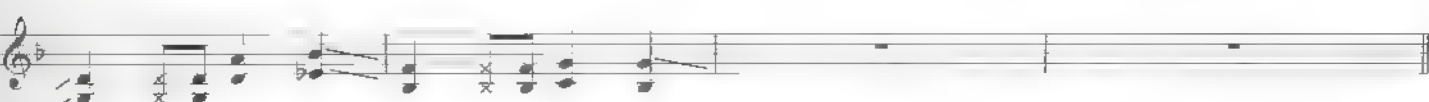
your de -

sire,

per -

ish -

ing.



5

(5) 12

12 9

12 11

(11) 7

10

5

(5) 12

12 9

12 11

(11) 7

10

⊕ Coda 1

D5

per

Eb5

ish ing

Guitar Solo Half-time feel

D5

A/E

Oh!

Gtr 3
dist. 18va

Rhy. Fig. 2

Gtrs 1 & 2

Bb5

A5

E/G#

A5

18va

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5

A/E

Gtr. 3

Bb5

A5

E/G#

A5

Gtr. 3 (acc.)

D5

RHY C

A/E

Gm

E/G#

A

End RHY C

RHY C1

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtrs. 4 & 5: w/ Rhyth. C & C1

D5

A/E

Gm

E/G#

A

(Do)

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times),
Gtrs. 4 & 5: w/ Riffs C & C1 (2 times),

D5

A/E

Gm

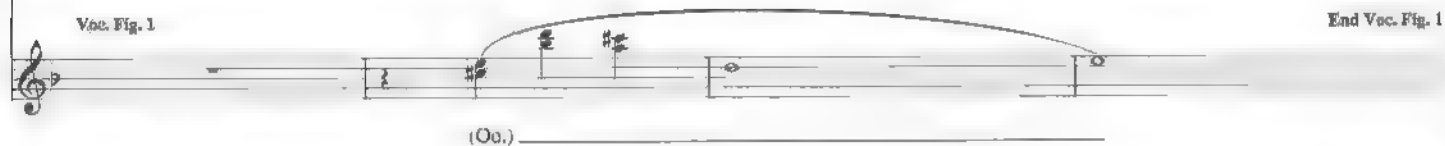
E/G#

A



Voc. Fig. 1

End Voc. Fig. 1



Bkgd. Voc. w/ Voc. Fig. 1

End half-time feel

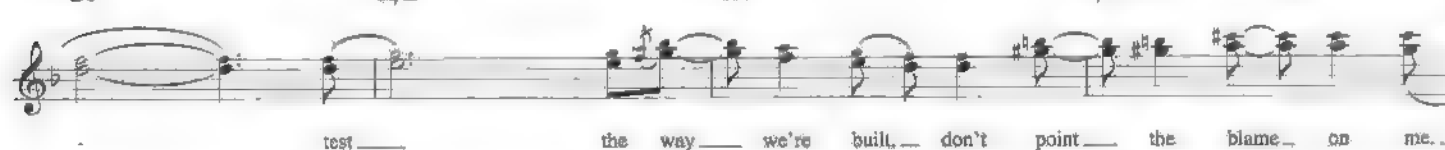
D5

A/E

Gm

E/G#

A



D5

F5 G5 D5

Ab5 G5 F5

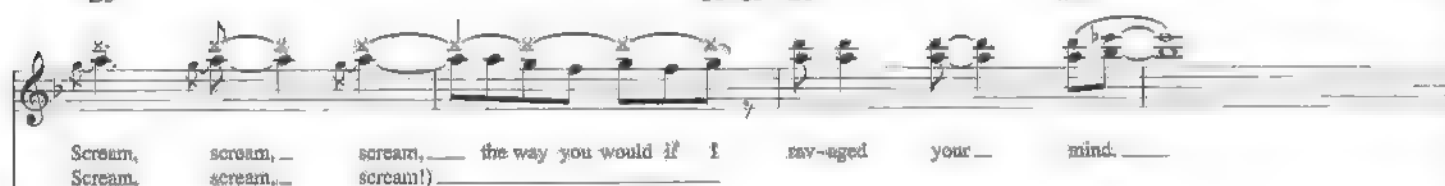


D.S.S. al Coda 2

D5

F5 G5 D5

Eb5



⊕ Coda 2

Gtrs. 1 & 2 tacet
N.C.

per - ish - ing

Gtr 6 (dist.)

grad. bend

pp w/ heavy reverb & delay *mp*

15 (15)

*Vol. swell

Gtr 7 (dist.)

pp w/ phaser *mp*

5 7

**Vol. swell

Outro Half-time feel

D5
Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2

This mad - ness, this mad - ness, this mad - ness, this mad -

17 (17) 17

Riff D1

End Riff D1

Gtr 1 (dist.)

mp *pp*

10 12 10 10 12 10 10 12 10 10 12 10

Riff D

End Riff D

Gtr 7

7 (7) (7) 5 7 (7)

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (3 1/4 times,
Gtrs. 7 & 8: w/ Riff's D & D1 (2 1/2 times)

ness. I lost con - trol. This mad -

Gtr. 6

10 12 13 15

grad. bend

- ness, this mad - ness. I'll run to you one night.

(15) 1/2 17 (17)

Gtr 6 tacet

This mad - ness, this mad - ness, this mad - ness. I'll run to

10 11 10

you one night.

Gtrs 1 & 2

Afterlife

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning.
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 110

山崎 DTM

B66

G(11)

Eb maj7(no3rd)

'Gur 1

mf
w/ fingers
let ring throughout

TAB

*Sungar art for you

**Chord symbols reflect implied harmony

Den

b6

G#

Bb(#11)

A7sus4

Double-time feel

Unit 10

D5

RIT A

BP5

65

LD5

End Riff A

662

150

f

$$10 \overline{8} \ 10 \quad 10 \overline{17} \ \cancel{17} \ \cancel{10} \ \cancel{8} \ \cancel{10} \quad 8 \ 10 \ \cancel{(10)} \ \cancel{10} \quad \cancel{(18)} \ \cancel{10} \quad 8 \ 10 \ \cancel{(10)} \ \cancel{20} \quad 18 \quad 20 \quad 22 \quad \cancel{(22)}$$

4.11r 5

1154

RIFT A.1

End Riff A1

Rhy. Fig. 1

"Gas 2 & 3 (dis.)"

End Rhy. Fig. 1

6 1 1

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D5

Bb5

Gtr 4

8va

Gtr 5

8va

G5

Eb5

End double-time feel

8va

8va

Gtrs. 4 & 5 tacet

D5

P.M. P.M.

1. Like

Verse

D5

F5 G5 Ab5

walk - ing in - to a dream, so un - like what you've seen,
2. Place of hope and no pain, per - fect skies with no rain. Can

Riff B

End Riff B

mf

7 10 7 6 7 10 7 6 7 10 7 6 7 10 7 6

Rhy. Fig. 2

End Rhy. Fig. 2

PM PM

5 8 5 6 5 8 5 6 0 0 0 5 8 5 6 5 8 5 6 0 0 0 3 5 6

Gtrs. 2 & 3, w/ Rhy. Fig. 2 (2 times)

Gtr. 6 w/ Riff B (3 times)

D5

F5 G5 Ab5 D5

F5 G5 Ab5

So un - sure but it seems, 'cause we've been wait - ing for you. Fall - en in - to this place, just giv - ing you a small taste
save this place but re - train

D5

F5 G5 Ab5 G5 F5

of your af - ter - life here, so stay, You'll be back here soon an - y - way.

Gtrs. 2 & 3

PM PM

5 8 5 6 5 8 5 6 0 0 0 5 8 5 6 5 8 5 6 0 0 0 3 5 6 6 5 3

Pre-Chorus

Double-time feel

Gtr. 3 tacet

D5

C5

I see a dis - tant light.
This peace on earth's not right.
(With my back a - gainst the wall.)

Gtr. 2

7 9 10 12

*Chord symbols reflect overall harmony.

Chorus

F5

C5

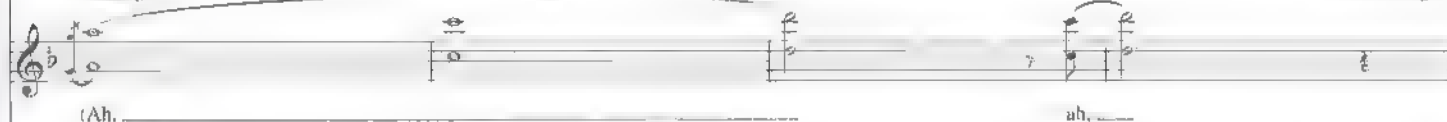
D5

Bb5



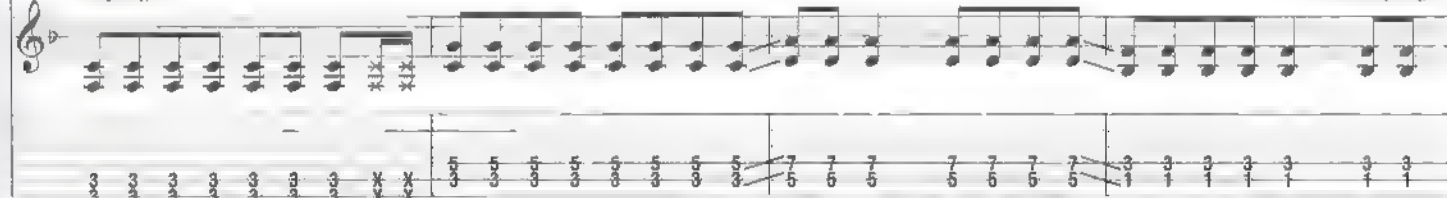
Voc. Fig. 1

End Voc. Fig. 1



Rhy. Fig. 3

End Rhy. Fig. 3

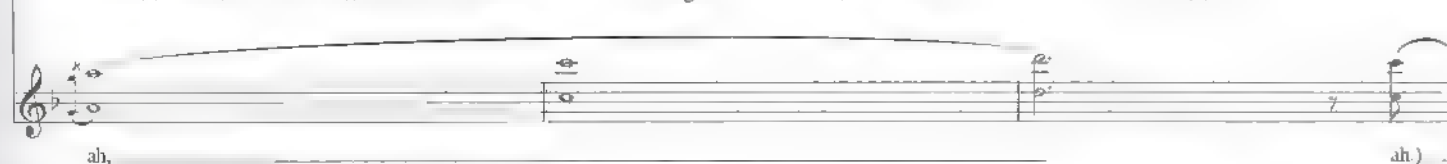


Gtrs. 2 & 3. w/ Rhy. Fig. 3 (1st 3 mens.)

F5

C5

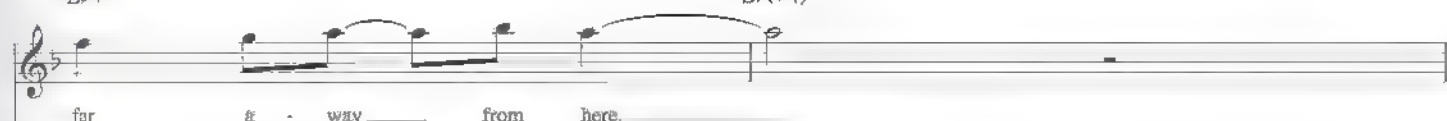
D5



D.S. al Coda 1

Bb5

Bb(#4)



Gtrs. 2 & 3



Coda 1

Chorus

Half-time feel

Bkgd. Voc., w/ Voc. Fig. 1 (2 times)

Gtrs. 2 & 3. w/ Rhy. Fig. 3 (3 3/4 times)

F5

C

D5

Bb5



Gtr 6 Riff C

End Riff C



Interlude
Half-time feel

Gtr 6 acct

D5

Bb5

G5

Eb5

Gtrs 2 & 3

PM

D5

Bb5

G5

Bb5

A5

PM

Bridge

D5

Bb5

G5

Bb5

A5

Loved ones back home all cry - ing 'cause they're al - read - y miss - ing me. _____

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs 2 & 3 w Rhy. Fig. 4 (3 times)

D5

Bb5

G5

Bb5

A5

I pray by the grace of God that there's some - bod - y lis - ten - ing. _____

D5

Bb5

G5

Bb5

A5

Give me a chance to be that per - son I wan - na be _____

Oh, I am un - bro - ken. I'm chok - ing on this ec - sta - sy. _____

D5

Bb5

G5

Bb5

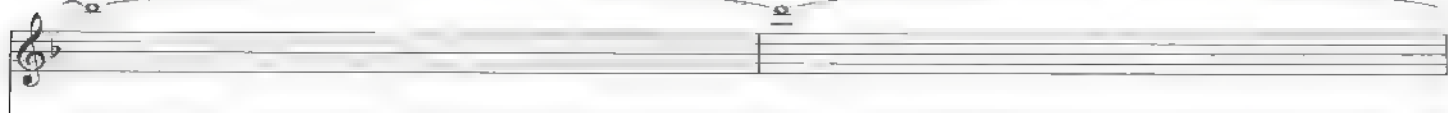
A5

Oh, Lord, I'll try so hard, but you got - ta let go of me. _____

Un - break me, un - chain me, I need an - oth - er chance to live. _____

Guitar Solo
Double-time feel
D5

Bb5



Gtr 4

P.M. - 1

P.M. - 1

5 7 5 6 8 6 5 7 5 6 8 15 (15)

5 8

5 7 5 6 8 6 5 7 5 6 8 17 (17)

5 8

Rhy. Fig. 5

Gtrs. 2 & 3

G5

Bb5

A5

P.M. - 1

5 7 5 8 6 5 7 5 6 8 20 (20)

5 8

13 8 6 (6) 8 6 5 8 5 13 10 11 13 7 9 7 10/12 9 7 11 9 7 8 6 7

End Rhy. Fig. 5

Gtrs. 2 & 3 w/ Rhy. Fig. 5
Gtrs. 4 & 5 w/ Riffs A & A1

D5

Bb5

G5

Bb5

A5

B75

544

Fig. 4

Rhy. Fig. 6

Grs 2 & 3

Chs. 2 & 3

Chs. 2 & 3

GS

Bb5

AS

Figure 1

18 17 16 15 16 17 18 17 16 16 18 16 15 19 19 19 19 13 17 16 15 18 17 15 16 17 18 17 15 18 15 15 15 15 18 23 18 17 15 15 18 19 17 18 16 17

End Rhy. Flg. 6

End Rhy. Fig. 6

Grt. 2 & 3: w/ Rhy Fig. 6

DS

824

For \mathcal{A}

22

Gr. 4 next

Bbs

8va 7

ftr d

22

47

Cult. 4

G5

Bb5

End double-time feel

13 15 13 12 13 17 13 18 12 13 15 13 13 17 13 12 13 15 13 17 13 12 13 15 13 18 17 15 18 16 14 17 15 13 17 15 14 13 15 12 12 14 12 12 14 15 15 14 15 12 15 14 15

Interlude

D5

C5

E5

17 18 17 15 13 17 15 14 13 15 12 12 14 12 12 14 15 15 14 15 12 15 14 15

5 5 5 5 7 0 0 0 0 3 3 3 3 5 2 2 2 2

Gtr. 5 tacet

D5

C5

E5

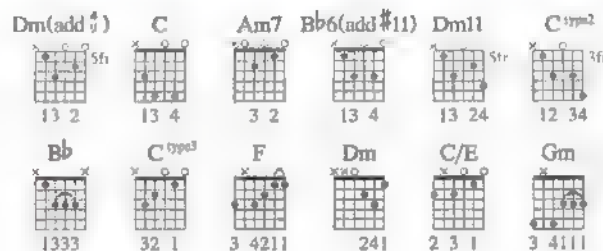
Bkgd. Voc.: w/ laughter (next 8 meas.)

D5

5 5 5 5 7 0 0 0 0 3 3 3 3 5 2 2 2 2 5 5 5 5 7 0 0 0 0 0 0 0 0 0 0 0

Gunslinger

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker



Drop D tuning
(low to high) D-A-D-G-B-E

Intro

Moderately slow ♩ = 81

Chord symbols: D5, Dm, D5, Dsus2

Gtr 2 (acous.)

mp w/ slurr

TAB

Gtr 1 (acous.)

mp let ring throughout

TAB

1/4

*Chord symbols reflect basic harmony

Chord symbols: D5, Dm, D5, Dsus2

Rhy. Fig. 1

End Rhy. Fig. 1

TAB

1/4

Verse

Gur 2 tacer

DS

Dsus2

1. Yeah, _____ you've been a - lone. _____ I've been gone.

Rly, Fig. 2

[illegible]

D5

for far too long. But with all

Gr 1

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody and its corresponding guitar accompaniment. The second system contains the second line of the melody and its corresponding guitar accompaniment. The melody is written in treble clef with a key signature of one flat (B-flat). The guitar accompaniment is written in a simplified notation style using numbers 0-3 on a five-line staff. The piece concludes with a final measure in the second system, marked with a 1/4 note value.

Bb6(add #11)

C

— that we've been through, af - ter all — this time I'm com - in' home to you —

152

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth notes: G4, A4, B-flat4, A4, G4, F4, E4, and D4. A slur is placed over the first four notes (G4, A4, B-flat4, A4). The staff ends with a double bar line.

Car

End Rhy Fig. 2

Gtr 1; w/ Rhy. Fig. 1

D5

Dm

D5

Dsus2

Gtr. 1; w/ Rhy. Fig. 2

D5

Ne- ver let it show, -

Gtr. 2.

Gtr 2, acct

Dsus2

D5

the pain I've grown to know. 'Cause with all -

Bb6(add #11)

C

these things we do, it don't mat - ter when I'm com - ing home to you -

Gtr 2

Chorus

Dm(add 4)

C

Gtr 1

reach t'wards the sky. I've said my good - byes. My

Am7

Bb6(add #11)

Dm(add 9)

Dm11

D Dm11

⑤
open

heart's al - ways with you, now. I won't ques - tion why so man -

(Heart's al - ways with you.)

y have died. My pruyers have made it through, yeah. 'Cause with all

Gtr 1 w/ Rhy Fig 2 (last 2 meas.)

these things we do, it don't mat - ter when I'm com - in' home to you.

Interlude

D5 F5 G5 G#5 C5

Gtr 2 tacet

D5 F5 D5

Yeah, yeah, _____

*Gtr. 3 (solo)

w. dist. P.M. Harm.

8va

2-6 2-6 2-6 2-6

*Doubled throughout

Pitch: F

**Harm. located approx. three-fifths the distance between the 2nd & 3rd frets.

Gtr 2

7

F5 G5 G#5 C5 D5 F5 D5

yeah, yeah, oh.

Gtr 3 loco

P.M. Harm.

2-6 2-6 2-6 2-6

Pitch: F

Verse

D5 C5 D5 C5 D5 C5 D5 C5 D5 F5

D5 C5 D5 C5 D5 C5 D5

2. Let _____ ters keep me warm, _____

Riff A

loco

P.M.

End Riff A.

C5 D5 C5 D5 C5 D5 C5 D5 F5 D5 C5 D5 C5 D5 C5 D5

BDS

that we've been through, af ter all — this time I'm com - in' home to you

[illegible]

D5 C5

reach t'wards the sky, — I said — my good - byes — My —

mf
w. dist

mf
w-dist

Cite 4 to 6

mf
Nf 4151

[illegible]

Cult. 3 Rhy. Fig. 3

Ctr 3 Rhy. Fig. 3

The musical notation for Ctr 3 Rhy. Fig. 3 consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a sequence of notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-

A5

Bb5

heart's al ways — with you, — now 1

5 3 3 9 7 7 9 7 7 9 10 9 7 9 10

5 3 3 9 7 7 9 7 7 9 10 9 7 9 10

End Rhy. Fig. 3

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr 3. w/ Rhy. Fig. 3

D5

C5

won't ques - tion why — so man - y have died. — My — prayers —

Gtr 5

5 5 5 5 6 7 5 5 5 5 5 5 5 5 5 5

Gtr 4

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

A5

Bb5

have made it through, yeah. 'Cause with all

End Riff B

Gtr 5 tacet
C5

these things we do, it don't mat-ter when I'm com-in' home to you

Gtr 5

(10)

Gtr. 4 Riff C

End Riff C

Gtr. 3 Rhy. Fig. 4

End Rhy. Fig. 4

Bridge

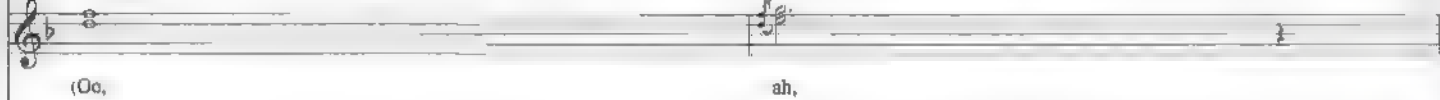
Bb

Rhy. Fig. 5

C type3



Voc. Fig. 1



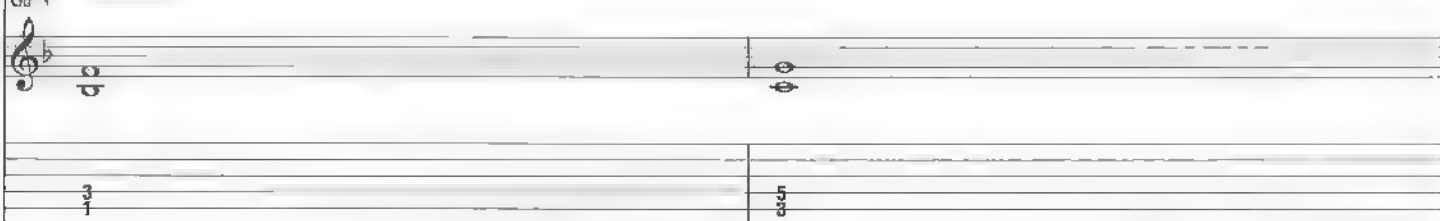
Riff D



P.M.



Rhy. Fig. 5A



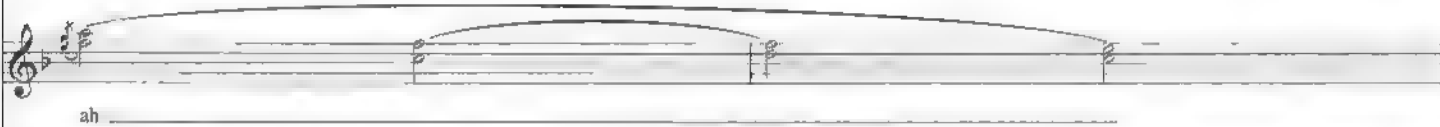
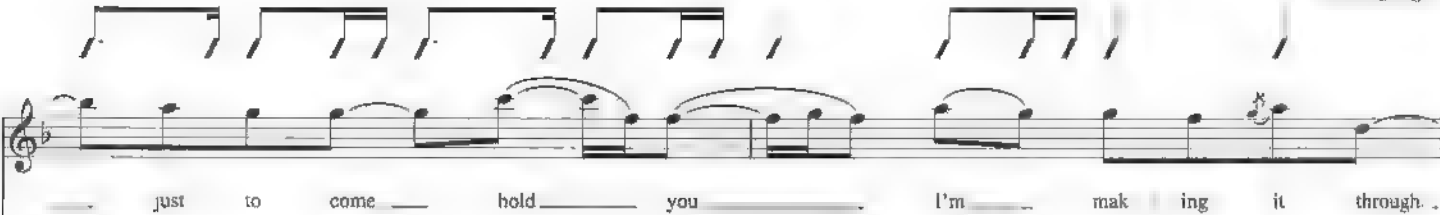
F

C

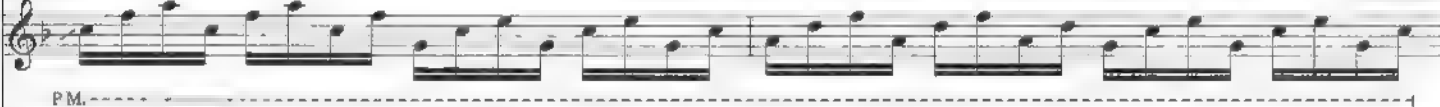
Dm

C type3

End Rhy. Fig. 5



End Riff D



P.M.



End Rhy. Fig. 5A



Gtrs 1 & 3: w. Rhy. Figs. 5 & 5A
Gtr 4. w/ Riff D

Bd

Bd

It's been far too long. _____ We've proven our love _____

o - ver time's so strong in all that we do.

End Voc. Fig. 1

The stars in the night, _____ they lend me their light _____

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G4, followed by a half note A4, and then a half note B-flat4. The system concludes with a double bar line.

Cor 4



P.M.

Handwritten musical notation on a single staff, likely a treble clef. The notation consists of a series of eighth notes, mostly on a single line, with some notes on the line below. The notes are: G, A, B, A, G, F, E, D, C, D, E, F, G, A, B, A, G, F, E, D, C. The piece ends with a double bar line.

Gtr 1

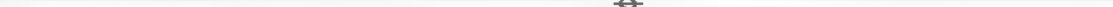


Figure 1 consists of two bar charts. The left chart, titled 'Age 18-24', shows the percentage of respondents for age groups 18-24, 25-34, 35-44, 45-54, 55-64, 65-74, and 75+. The right chart, titled 'Age 25-34', shows the percentage of respondents for the same age groups. Both charts have a y-axis labeled 'Percentage' ranging from 0 to 100.

Age Group	Percentage (Age 18-24)	Percentage (Age 25-34)
18-24	~85	~15
25-34	~15	~85
35-44	~10	~10
45-54	~5	~5
55-64	~5	~5
65-74	~5	~5
75+	~5	~5

Dm C/E F Gm F

to bring me closer to heaven with you,

P.M.

7 7 6 7 6 7 7 5 5 5 5 5 5 5 10 10 10 10 10 10 10 11 12 12 12 10 10 10

Guitar Solo

Bkgd. Voc. w/ Voc Fig. 1
 Gtrs. 1 & 3: w/ Rhy Figs. 5 & 5A (2 times)
 Gtr 4: w/ Riff D (2 times)

Bb

C

f w/ dist.

P.H.

13/15 (15) 9 15 17 18 17 (17) 17 18 20 17

F

C

Dm

C

Bb

f

1/2

1

(17) (17) 20 21 (20) 18 (18) 17 (17) 17 17 15 (15) 15 17 18 17

C F C Dm C

But with all

Sva *loco* *Sva* *loco* *Sva*

PH

17 17 13 15 14 (14) 13 14 12 12 12 12 17 17 17 20 (20) (20)

1/2 1/2 1/2

Bb C types

Gtr

that we've been through, af - ter all this time I'm com - in' home to you.

1

Sva

Gtr 6

fdbk.

15 (15) (15) 13 15 (15) (15) (15)

Sva

Gtr 7 (elec)

mf w/ dist.

fdbk.

15 (15)

Pitch: G

Gtr 3

P.M.

(1)

Chorus

Gtr. 1 tacet
Gtr. 3: w/ Rhy Fig 3 (2 times)
Gtr. 4: w/ Riff B
D5

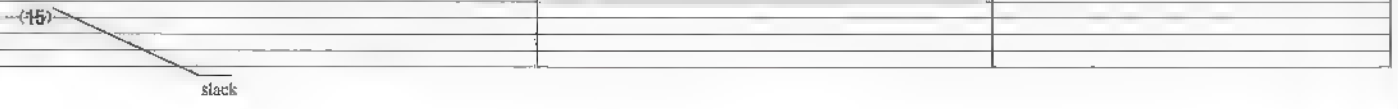
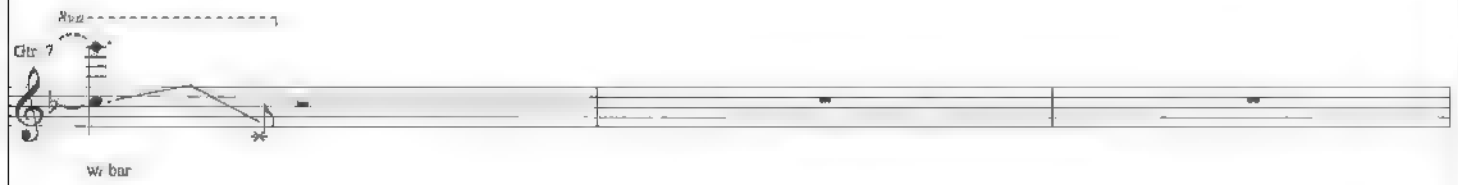
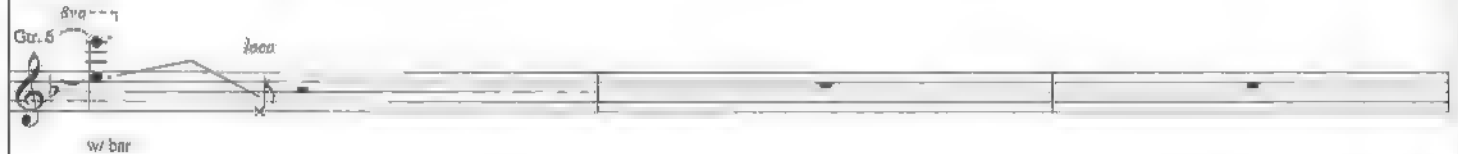
Gtrs. 6 & 7 tacet

C5

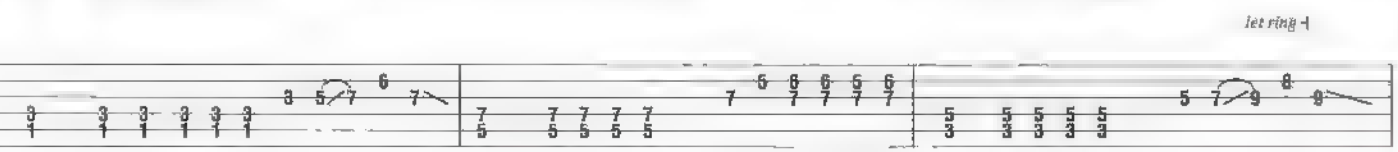
A5



reach t'wards the sky. I said my good-byes. My heart's al-ways with you.



now. I won't question why so many have died. My prayers



Gtr 3: w/ Rhy, Fig. 4 (1 1/2 times)
 Gtr 4: w/ Riff C (1 1/2 times)

A5 Bb5

have made it through, yeah. 'Cause with all these things we do, it don't

let ring let ring

C5 Bb5

ma - ter when I'm com - ing home to you. And with all that we've been through, af - ter all

let ring let ring let ring

C5 Dm

this time I'm com - ing home to you.

Gtr 3

Gtr 4

Gtr 3

Unbound (The Wild Ride)

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately fast ♩ = 140
Double-time feel

D5

B \flat /D

D5

Riff A1

Gtr. 3 (dist.)

mf

TAB: 7 15 14 16/17 (17) 15 15 11 | 11 | 7 15 14 16/17 (17) 15 15 16/18

Riff A

Gtr. 2 (dist.)

mf

TAB: 6 13 12 12/14 (14) 12 12 8 | 8 | 5 13 12 12/14 (14) 12 12 12/15

Rhy. Fig. 1

Gtr. 1 (dist.)

mf

TAB: 7 7 7 7 7 7 7 7 | 8 8 8 8 8 8 8 8 | 7 7 7 7 7 7 7 7

Bb/D **C5** **End Riff A1**

Gtr. 3

(10) 18 17 15 15 (15)

Gtr. 4 (dist.)

f 10 12 (12) (12)

Gtr. 5 (dist.)

f 1 1/2 1/2 (9) (9)

Gtr. 2

(15) 15 14 12 12 (12)

Gtr. 1

End Rhy. Fig. 1

Gtr. 1 wr Rhy. Fig. 1
Gtrs. 2 & 3 wr Riffs A & A1
D5
Riff B

Bb/D **D5**

Gtr. 4

7/10 (10) 7/10 8 10 10

Gtr. 5

Riff B1

5/7 (7) 5/7 5 6 7

B \flat /D **C5** **End Riff B**

End Riff B1

Verse ***Dm** **B \flat** **Dm** **B \flat**

1. Some-where life is good and things go as they should. It's hard to
 2. Some-times when we're young and al-ways on the run it gets so

Gtrs. 4 & 5

P.S.

Gtr

P.S.

*Chord symbols reflect overall harmony

C **Dm**

find, but that's all right, yeah,
 dark, and I know that place, yeah,

P.M.

P.M.

yeah, _____
yeah, _____

So Search - ing for the way, _____
don't be too con - cerned, _____

Dm

Gtr. 6

15 13 15 13 14 13 12 13 12 10 13 12 10 12 10 11 12 (12)

Gtrs. 4 & 5

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 6, accel

Bb Dm Bb

push hard - er ev - 'ry - day, _____ It's deep in -
You've got a lot to learn. Well, so do

(Oo, _____ oo, _____)

C

side _____
I, _____
ah _____

and that we got shin - ing _____
plen - ty of time, _____

Gtrs 4 & 5

9 9 9 10 10 10 12 12 12
X X X X X X X X X X X X X X X X

Gtr

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Fill 1
Gtr 6

15 13 15 13 13 15 13 12 10 13 12 10 12 10 11 12 (12) 15

D

life leads me in to

E \flat

ah. Oo,

End RHY C

14 14 10 10 10 10 11 11 12 12 12 12 10 10 9 9 10 10 13 13 13 13 12 12 11 11 11 11 15 15 11 11

End Rhy. Fig. 2

B \flat **A** **B \flat**

dark - ness but e - merg - es in - to light.

ah.

13 13 10 10 11 11 10 10 12 12 12 12 10 10 9 9 11 11 10 10 9 9 10 10 12 12 9 9 10 10 11 11 13 13 10 10 11 11 10 10 12 12 13 13

Gtr 1 w/ Rhy Fig. 2
Gtrs. 4 & 5 w/ Riff C

Gm

D

Gm

D

No _____ one can ev - er slow _____ me down, _____

Oo, _____ ah, _____ oo, _____ ah, _____

E♭5

F5

I'll _____ stay _____ un _____

Oo, _____

Gtr 4

*w/ delay

12 12 12 12 12 12 10 10 10 10 10 10 11 11 11 11 10 10 10 10 10 10 11 11 11 11 11 11 13 13 13 13

*Set for sixteenth-note regeneration w/ repeat.

Gtr 5

**w/ delay

8 8 8 8 8 8 10 10 10 10 10 10 8 8 8 8 10 10 10 10 10 10 8 8 8 8 8 8 10 10 10 10

**Set for sixteenth-note regeneration w/ 1 repeat

Gtr

1 1

1.
G5

bound,

delay off

11 11 11 11 11 11 13 13 13 13 13 10 10 10 10 11 11 11 11 11 11 11 11 11 11 11 11 11

8 8 8 8 8 8 10 10 10 10 10 10 11 11 11 11 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Interlude

Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 2 & 3: w/ Riffs A & A1
Gtrs. 4 & 5: w/ Riffs B & B1

D5

Bb/D

D5

Musical staff for Interlude section, measures 1-3. The staff is empty, with only the treble clef and a key signature of one flat (Bb) indicated.

Bb/D

C5

Musical staff for Interlude section, measures 4-6. The staff is empty, with only the treble clef and a key signature of one flat (Bb) indicated.

G5

bound

delay off

delay off

Interlude

Dm
Riff D

A

Gm

Dm/F

Cur 5

Cur 4

Cur

The Interlude section consists of three guitar parts. The first part, labeled 'Cur 5', is in D minor and features a 'Riff D' pattern. The second part, labeled 'Cur 4', continues the melodic line. The third part, labeled 'Cur', shows a change in rhythm and fretting. Chord changes are indicated above the staff: Dm (Riff D), A, Gm, and Dm/F. Fret numbers are written below the staff for each note.

Gm Dm/F A7/E Dm

End Riff D

Bridge

Gtrs. 4 & 5 w/ Riff D (2 times)

Dm A Gm Dm/F Gm Dm/F A7/E Dm

Some live so wrong, with, a, what we do is each his own.

Gtr. 1 Rhy. Fig. 3

End Rhy. Fig. 3

P.M. - 4 P.M. - 4

Gtr. 1: w/ Rhy. Fig. 3

A Gm Dm/F Gm Dm/F A7/E Dm

Liv - ing in fear, and - less shame for count - less years, I

Rb 5

Rhy. Fig. 4

The musical notation for Rhythm Figure 4 consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, then a quarter note B-flat4. This is followed by a half note G4, then a half note F4. The melody then continues with a quarter note E4, a quarter note D4, and a quarter note C4. The bottom staff is a bass clef with a key signature of one flat. It begins with a quarter note C3, followed by a quarter note D3, then a quarter note E3. This is followed by a half note D3, then a half note C3. The bass line then continues with a quarter note B2, a quarter note A2, and a quarter note G2. The figure ends with a double bar line.

End half-time feel

Bb5 A C/E

nev er viewed my life as some - thing slip ping a way hey ay

nev er viewed my life as some thing slip ping a way)

End Rhy. Fig. 4

Gtr 1 w Rhy Fig 3 2 times,
Gtrs 4 & 5 w Riff D (2 times)

Some live _____ so _____ wrong, but what we do is each his _____ own

Living in fear _____ and the shame for count - less _____ years

Citr 1 w Rhy 1 g 4

B♭5 D5 C/E F5 A5
 nev er lived in fear, I knew I'd die an - oth - er day I

Bb5 A5 G5 F5 C/E

nev - er viewed my life as some - thing... slip - ping (a - way.)

7 8 7 5 7 1 4 5 7 5 8 6 8/11 10

Dm

Gtr 6

7 (7) (7) (7) (7) (7)

fz. w/ delay

*Set for half-note regeneration w/ 5 repeats. Delay signal panned wide to side.

Riff E

Gtr. 7 (clean)

mp let ring throughout

18 15 13 15 14 12 15 14 12 15 14 12 13 15 13 15 14 12 15 14 12 15 14

Gtr. 8 (clean)

mp

13 15 14 12 11 10 9 8 7 6 5 4 3 2 1

Gtr 1

pp

Gtrs. 1 & 6 tacet
Gtr 7 w/ Riff E

Gtr. 8

Dm6

Gtr 8 tacet
Dm

A

Bb

C

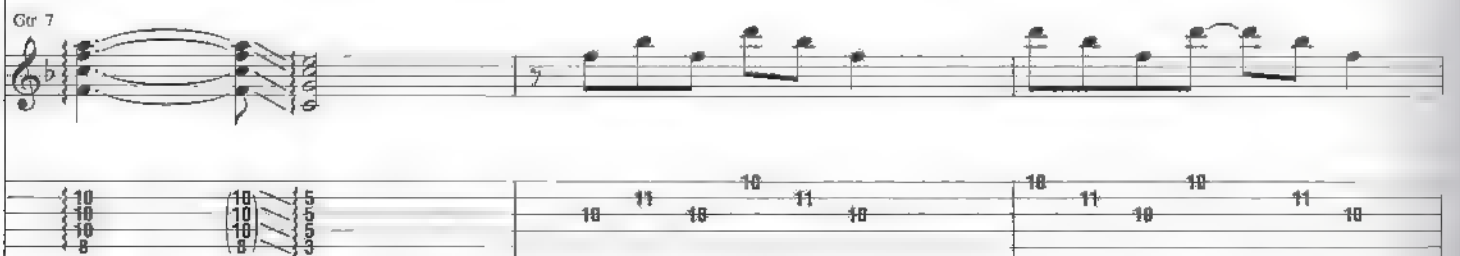
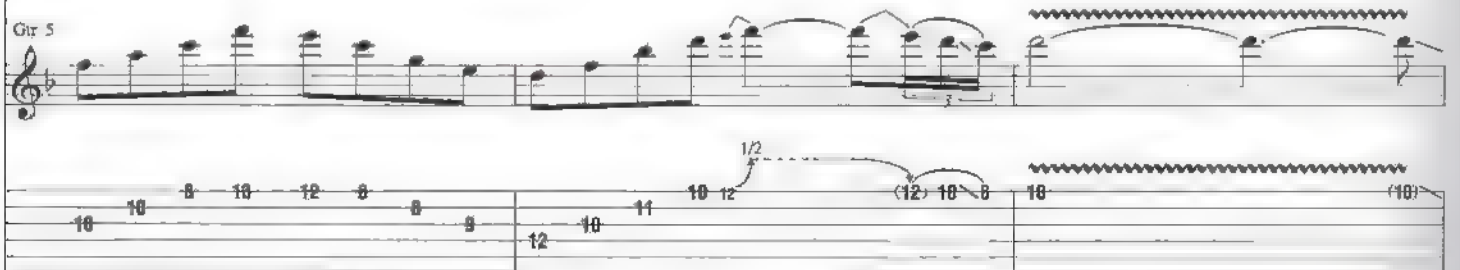
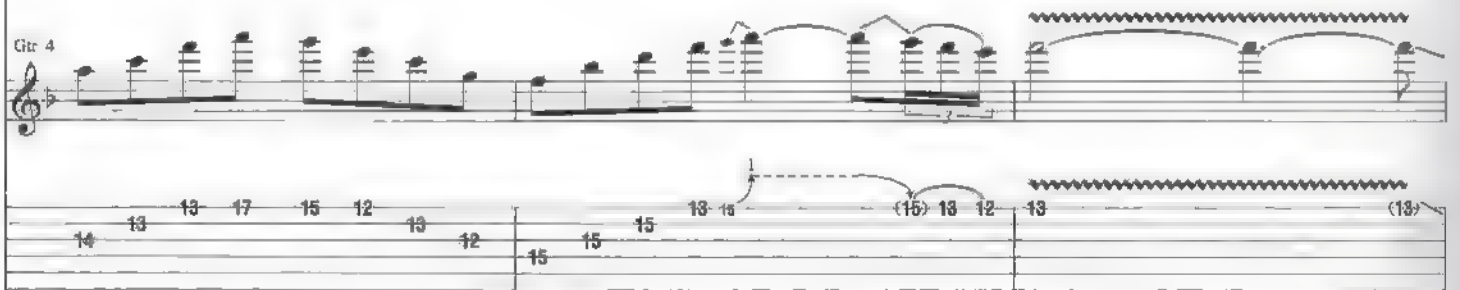
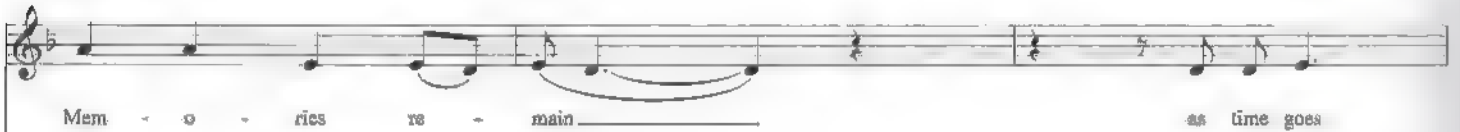
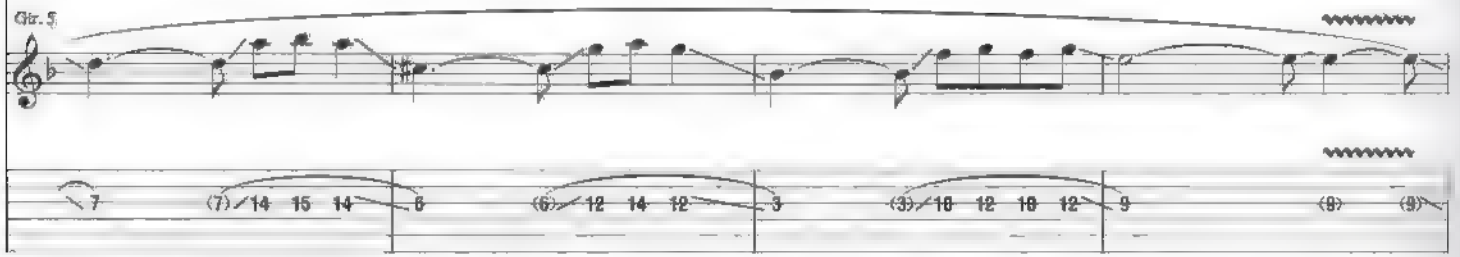
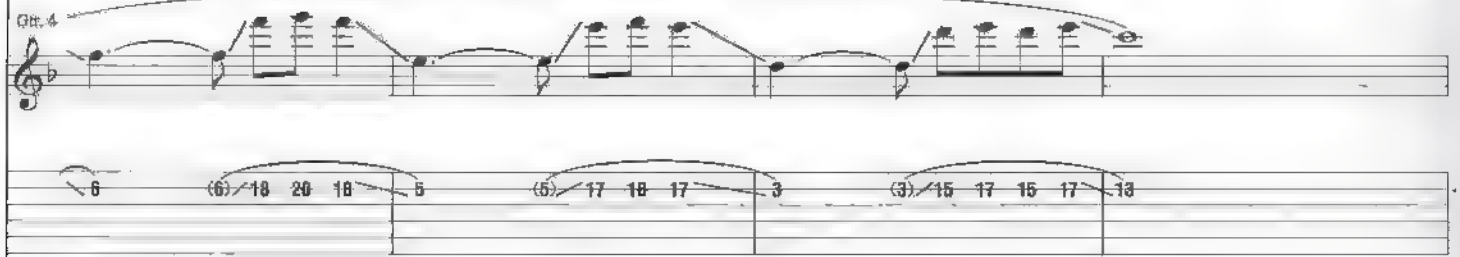
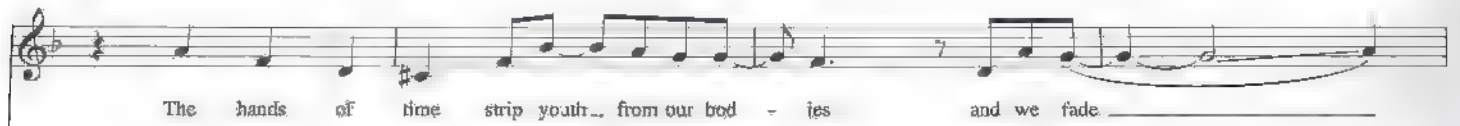
Female: There's noth - ing here to take ____ for grant - ed with each breath that we take.

Gtr 4

Gtr. 7 Riff F

End Riff F

Gtr 5



1. A

2. A

ON.

ON.

10/12 13 12 15 17 15 12 10 15 14

9 10 9 12 13 12 9 10 10 11 10 9 10 8 12 13 12 9 10 10/11 10

9 10 9 10 9 10 9 10 9 10 9 10 10 10 10 10 10

Outro

Gtr. 7, w/ Riff B (/2 times)
Gtrs. 4 & 5 tacet

Dm

Gtr 8

13 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

13 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

Dm6

13 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

13 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

Brompton Cocktail

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately fast ♩ = 150

N.C.

(Fib.) 2

(Congas) 16

**D5

F5 Bb5

A5

D5 F5 D5

Bb5 D5

*Gtr. 1 (dist.)

P.M. -----

*Doubled throughout

**Chord symbols reflect implied harmony.

A5 D5

F5 Bb5

A5

D5

F5

D5

Ab5

D5

F5

P.M. -----

Half-time feel

D5

Bb5

D5

Bb5

Out _____

of time. _____

P.M. -----

P.M. -----

Verse
D5

A5 D5

A5

1, Doc, I'm dy - ing. I'm feel -
(2.) lie, I'm tired. In - duced -

Rhy. Fig. 1 End Rhy. Fig. 1

PM. PM.

Gtr 1 w Rhy Fig. 1
D5

End half-time feel

A5 D5

A5

- ing com - pro - mised and so de - hu - man - ized.
eu - pho - ri - a (Feel - ing com - pro - mised, so de - hu - man - ized.)
(In - duced eu - pho - ri - a. to help me move a long. Help me move a - long.)

Bb5 D5 A5 D5 G5 D5 A5 D5 G5 A5 D5 Dm A/C#

I lost my fi - nal fight to dis - ease. I feel that this is where it ends.
I wan-na meet my mak - er in peace. I wan-na feel a live a - gain.

Gtr 1

D5 Bb5 D5 A5 D5 G5 D5 A5

I need that shot to en ter my
So put that smile on my

PM. PM. PM. PM.

D5 G5 F5 D5 Dm A7/C#

vein, face my and Broom mix it Cock strong, tail my blend friend. 'Cause

P.M. P.M.

Pre-Chorus

Half-time feel

3rd time, Gtr. 2: w/ Fill 1

Dm Em D5 Em C D5 C Gm D5 Gm

I can't feel my face. I won't struggle on

P.M. P.M. P.M. P.M.

F D5 F C D5 C Gm D5 Gm F D5 F D5 C

in a world so cold, in a world so wrong,

P.M. P.M. P.M. P.M. P.M.

Fill 1
Gtr 2

Chorus

D5

Dsus2

Csus2

C

Csus4 C5

Gsus2

I'm not run - ning a - way, — fight - ing this so long. — (So

Rhy. Fig. 2

End Rhy Fig. 2

Gtr 1: w/ Rhy Fig. 2

D5

Dsus2

Csus2

C

Csus4

C5

long.) — Such — a price that — we pay, — we got — ta be

so strong — 2 In a — we got — ta be so strong — And !

Half-time feel

Dsus2

Csus2

F6sus2

F5 G5

take my life to - night — 'cause I have the right to die — how I wan-na, and

Gtr 1

leave how I ar rived So a live

Dsus2 Csus2 F6sus2 G5

I be - lieve my sins have been for - giv en, and

Dm C/E

Riff A End Riff A

PM P.M. P.M. P.M. P.M. P.M.

6 7 0 0 0 7 0 0 7 0 7 0 5 3 2 2 5 3 2 2 3 2 3 5

I be lieve my choice will save me from this

Gtr 1 w/ Riff A Dm C/E

life Please don't ques tion

Bbmaj7 Abmaj7

Gtr 1 Riff B End Riff B

PM P.M. P.M. P.M. P.M. P.M.

12 10 0 0 12 10 0 0 10 0 10 12 10 0 6 6 10 0 6 6 8 6 0

Data

C/E

Dtm

why, _____ My sins have been for - got - ten, _____ I be - lieve I'll find

or 2 dist.

सत्य

rdbk

$\frac{1}{7}$ 5 $\frac{1}{9}$ (9) 5 (5) (5) 2 5 (5) 7 (7) 5

C E

Gr 4 w/ Kiff B
Bb maj 7

Abmay7

peace _____ af _____ ter _____ life _____ Please don't ques _____ tion _____

$\frac{1}{9}$ $\frac{1}{5}$ $\frac{1}{2}$ $\frac{1}{5}$ $\frac{1}{7}$ $\frac{1}{9}$ $\frac{1}{10}$ $\frac{1}{12}$ $\frac{1}{13}$ $\frac{1}{13}$ $\frac{1}{15}$ $\frac{1}{17}$ $\frac{1}{17}$

Half-time feel

D5

E5

Bb5

G⁵

A5

F5

G5

DS

Edn

A/C#

Dna

why _____ I left this way

(Why)

4448

Cite 3

 $v_4, h_{4,5}$

LINK

w/ har

* w/ delay

(17)	(17)	(17)	(17)
------	------	------	------

^aSet for eighth-note regeneration w/ 3 repeats.

Key. Fig. 3

End Rhy. Fig. 3

D5

E5

Bb5

G5

A5

Gr 2

Bye

w/ wah wah

17 20

20

17 20

17 20

9 10 10 13

loco

D.S. al Coda
(take 2nd ending)

F5

G5

D5

Em

A/C#

Dm

'Cause

Coda

F6sus2

G5

Outro

D5

Bb5

a - live.

A - live.

P.M.

D5

Bb5

Dm NC.

P.M.

Drop D tuning
(low to high) D-A-D-G-B-E

Intro

Moderately fast ♩ = 170

Dm

C

Bb

C

Gtr. 1 (dist.)

First guitar part (Gtr. 1) in Drop D tuning. The staff shows a melody with a forte (*f*) dynamic. Below the staff is a tablature (TAB) with fret numbers: 7, 5, 6, 5, 7, 5, 6, 10, 10, 15, and a final measure with a 15-fret bend.

Gtr. 2 (dist.)

Second guitar part (Gtr. 2) in Drop D tuning. The staff shows a melody with a forte (*f*) dynamic. Below the staff is a tablature (TAB) with fret numbers: 7, 5, 6, 5, 7, 5, 6, 10, 10, 15, and a final measure with a 15-fret bend.

*Chord symbols reflect overall harmony

Dm

C

Bb

C

Continuation of the guitar parts. The first system shows Gtr. 1 and Gtr. 2 with their respective TABs. The second system shows a continuation of the melody for Gtr. 1, with a TAB starting at fret 15 and including a 15-fret bend.

Dm

C

Bb

C

Gtr 4 (dist.)

Staff 1: Gtr 4 (dist.)

Staff 2: Fret numbers: 10, 8, 10, 8, 10, 8, 10, 22, 20

Staff 3: Fret numbers: 15, (15), 5, 6, 5, 7, 6, 18, 18, 17

Staff 1: Gtr. 2

Staff 2: Fret numbers: 15, (15), 5, 6, 5, 7, 6, 18, 18, 17

Staff 1: Riff A1, Gtr. 3 (dist.)

Staff 2: Fret numbers: 10, 8, 10, 8, 10, 8, 10, 15, 15, 10, (10)

Staff 1: Riff A, Gtr. 1

Staff 2: Fret numbers: 7, 5, 6, 5, 7, 5, 6, 10, 10, 15, (15)

Data

C

Bb

C

Gm

Ref B1

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in a simple, folk-like style with many ties and some wavy lines indicating a continuous sound. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The bass line is written in a simple, folk-like style with many ties and some wavy lines indicating a continuous sound. The lyrics "The Rose Tree" are written below the bass staff.

Rift B

RIT B

15

15

5 6 5 7

6 10 10 17

15

15

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff. The score is for a single melodic line, likely for a voice or a single instrument.

The musical score for "The Rose Tree" is presented in two staves. The top staff is a treble clef staff containing the melody, which includes various musical notations such as eighth notes, quarter notes, and a long, sweeping slur spanning several measures. The bottom staff is a guitar accompaniment staff, indicated by a guitar icon, showing fret numbers (5, 7, 5, 6, 5, 7, 5, 6, 10, 10, 15, 15, 11/13, 11, 12, 11, 12, 12, 10, 12, 13, 10) and a series of wavy lines representing a tremolo or vibrato effect.

Bb

End Riff B1

10/12 10 11 10 11 12 10 12 12 13 17 (17)

End Riff B

11/13 11 12 11 12 12 10 12 13 10 13 (13) 11/13 11 10 11 10 12 12 10 12 12

End Riff A1

13 17 (17) 10/12 10 11 10 11 10 11 10 10 10 10 12 (12)

End Riff A

10 13 (13) 11/13 11 10 11 10 12 12 10 12 12 12 12 13 (13)

Double-time feel

Gtrs. 1 & 3 w/ Riffs A & A1

D5

C5

Bb5

C5

Git 4

Git 2

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 5 & 6 dist.

Gtrs. 2 & 4 w/ Riffs B & B1

Gtrs. 5 & 6 w/ Rhy. Fig. 1

D5

C5

Bb5

C5

G5

Rhy. Fig. 2

Gtrs. 5 & 6

Bb5

End Rhy. Fig. 2

A5 Bb5 G5 A5 F5 G5 Eb5 A5 D5

Gtr 7 (dist.)

12 12 12 12 13 10 10 10 10 10 10 12 8 8 8 8 10 6 6 6 8 8 8 8

Gtrs. 1, 2, 5 & 6

12 12 12 12 13 10 10 10 10 10 10 12 8 8 8 8 10 6 6 6 8 8 8 8

A5 Bb5 G5 A5 F5 G5 Eb5 A5 D5

12 12 12 12 13 10 10 10 10 10 10 12 8 8 8 8 10 6 6 6 8 8 8 8

Verse

Gtr. 7 acet

D5 Gm Bb5 F5

1. Cen to - ries pass and still the same
2. How man - y lives will we take?

7 9 10 15 15 15 15 15 15 15 17 17 (17) 18 18 18 12 14
5 7 8 13 13 13 13 13 13 13 15 15 (15) 8 8 8 10 12

Riff C

Gtrs. 1 & 2

7 9 10 15 15 15 15 15 15 15 17 17 (17) 18 18 18 12 14
5 7 8 13 13 13 13 13 13 13 15 15 (15) 8 8 8 10 12

Rhy. Fig. 3

Gtrs. 3 & 6

7 9 10 15 15 15 15 15 15 15 17 17 (17) 18 18 18 12 14
5 7 8 13 13 13 13 13 13 13 15 15 (15) 8 8 8 10 12

2nd time, Ctrs. 5 & 6: w/ Rhy Fill 1

F5

End Rift C

11	11	11	11	11	11	12	12	12	14	14	14	15	9	9	9	9	9	9	9	10	10	10	12	14
9	9	9	9	9	9	10	10	10	12	12	12	13	7	7	7	7	7	7	7	8	8	8	12	12

End Rhy. Fig. 3

7-1	7-2	7-3	7-4	7-5	7-6	7-7	7-8	7-9	7-10	7-11	7-12	7-13	7-14	7-15	7-16	7-17	7-18	7-19	7-20	7-21	7-22	7-23	7-24	7-25	7-26	7-27	7-28	7-29	7-30	7-31	7-32	7-33	7-34	7-35	7-36	7-37	7-38	7-39	7-40	7-41	7-42	7-43	7-44	7-45	7-46	7-47	7-48	7-49	7-50	7-51	7-52	7-53	7-54	7-55	7-56	7-57	7-58	7-59	7-60	7-61	7-62	7-63	7-64	7-65	7-66	7-67	7-68	7-69	7-70	7-71	7-72	7-73	7-74	7-75	7-76	7-77	7-78	7-79	7-80	7-81	7-82	7-83	7-84	7-85	7-86	7-87	7-88	7-89	7-90	7-91	7-92	7-93	7-94	7-95	7-96	7-97	7-98	7-99	7-100	7-101	7-102	7-103	7-104	7-105	7-106	7-107	7-108	7-109	7-110	7-111	7-112	7-113	7-114	7-115	7-116	7-117	7-118	7-119	7-120	7-121	7-122	7-123	7-124	7-125	7-126	7-127	7-128	7-129	7-130	7-131	7-132	7-133	7-134	7-135	7-136	7-137	7-138	7-139	7-140	7-141	7-142	7-143	7-144	7-145	7-146	7-147	7-148	7-149	7-150	7-151	7-152	7-153	7-154	7-155	7-156	7-157	7-158	7-159	7-160	7-161	7-162	7-163	7-164	7-165	7-166	7-167	7-168	7-169	7-170	7-171	7-172	7-173	7-174	7-175	7-176	7-177	7-178	7-179	7-180	7-181	7-182	7-183	7-184	7-185	7-186	7-187	7-188	7-189	7-190	7-191	7-192	7-193	7-194	7-195	7-196	7-197	7-198	7-199	7-200	7-201	7-202	7-203	7-204	7-205	7-206	7-207	7-208	7-209	7-210	7-211	7-212	7-213	7-214	7-215	7-216	7-217	7-218	7-219	7-220	7-221	7-222	7-223	7-224	7-225	7-226	7-227	7-228	7-229	7-230	7-231	7-232	7-233	7-234	7-235	7-236	7-237	7-238	7-239	7-240	7-241	7-242	7-243	7-244	7-245	7-246	7-247	7-248	7-249	7-250	7-251	7-252	7-253	7-254	7-255	7-256	7-257	7-258	7-259	7-260	7-261	7-262	7-263	7-264	7-265	7-266	7-267	7-268	7-269	7-270	7-271	7-272	7-273	7-274	7-275	7-276	7-277	7-278	7-279	7-280	7-281	7-282	7-283	7-284	7-285	7-286	7-287	7-288	7-289	7-290	7-291	7-292	7-293	7-294	7-295	7-296	7-297	7-298	7-299	7-300	7-301	7-302	7-303	7-304	7-305	7-306	7-307	7-308	7-309	7-310	7-311	7-312	7-313	7-314	7-315	7-316	7-317	7-318	7-319	7-320	7-321	7-322	7-323	7-324	7-325	7-326	7-327	7-328	7-329	7-330	7-331	7-332	7-333	7-334	7-335	7-336	7-337	7-338	7-339	7-340	7-341	7-342	7-343	7-344	7-345	7-346	7-347	7-348	7-349	7-350	7-351	7-352	7-353	7-354	7-355	7-356	7-357	7-358	7-359	7-360	7-361	7-362	7-363	7-364	7-365	7-366	7-367	7-368	7-369	7-370	7-371	7-372	7-373	7-374	7-375	7-376	7-377	7-378	7-379	7-380	7-381	7-
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Gtrs. 5 & 6. w/ Rhy Fig 3

FS

բայն,
սպր

F5

9

Bb5 E7b5 C/E F5

end is knock ing, the end is knock ing

Gtrs 1 & 2

Gtrs 5 & 6

End double-time feel

Gtrs. 1 & 2 tacet N.C. C C7

Gtr 6

Gtr 5

Chorus F5 C5

We've all been lost for most of this life. (Lost for most of this)

Gtr. 7 RMT D 8va

Rhy. Fig. 4 Gtrs. 5 & 6

G5 Bb5 C5

Ev'ry - where we turn, more ha - tred sur - rounds us. And

life)

Solo *trio* **End Riff D**

End Rhy. Fig. 4

1st time Gtrs. 5 & 6: w/ Rhy. Fig. 4 (1st 6 meas.)
 2nd time, Gtrs. 5 & 6: w/ Rhy. Fig. 4
 Gtr. 7: w/ Riff D

F5 C5

I know that most of us just ain't

G5

right. Fol - low - ing the wrong steps. be - ing

(Most of us just ain't right.)

Bb5 C5 **To Coda**

ed by pride

Gtrs. 5 & 6

Interlude

Double-time feel

Gtrs. 1 & 3: w/ Riffs A & A1
Gtrs. 5 & 6: w/ Rhy. Fig. 1 (2 times)
D5 C5 Bb5 C5

Gtr. 4

Gtr. 2

Gtrs. 2 & 4: w/ Riffs B & B1
D5 C5 Bb5 C5

Gtrs. 5 & 6: w/ Rhy. Fig. 2
G5

Bb5

Gtr. 7

A5 Bb5 G5 A5 F5 G5 Eb5 D5

Gtrs. 1, 2, 5 & 6

D.S. al Coda

⊕ Coda

Interlude

Gtrs. 5 & 6: w/ Rhy. Fig. 4 (2 times)

F5

C5

Riff E.

Gtr 1

Gtr 2

Gtr 4

Gtr 3

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (2 times)

G5

Bb5

C5

End Riff E

Gtr 1

Gtr 2

Bridge

Otrs. 5 & 6: w/ Rhy Fig. 4 (2 times)

F5

C5

With peace of mind so hard to find, we're dwell - ing on the

Riff G

Otrs. 1 & 2

10 (10) 14 (14) 17 17 17 17 17 9 9 12 (12) 17 17 17 17 17 17

8 8 12 12 15 15 15 15 15 7 7 10 10 15 15 15 15

Gtr. 7

Riff G1

P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.---

10 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5

8 8 8 8 8 8 8 8 3 3 3 3 3 3 3 3

G5

Bb5

C5

draw - in signs An oth er way to numb our mind

End Riff G

12 12 14 (14) 7 7 7 7 7 7 7 7 10 10 10 17 17 15 15 14 14 15 14

10 10 12 (12) 5 5 5 5 5 5 5 5 8 8 10 15 15 13 13 12 12 13 12

End Riff G1

P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.---

5 5 8 5 7 5 5 8 5 5 7 5 5 8 10 8 12 10 15 10 14 10 15

Otrs. 1 & 2 w/ Riff G

Gtr. 7 w/ Riff G1

F5

C5

And as you close your eyes to - night and pray for a

G5

Bb5

C5

bet - ter life, you'll see it fly - ing help - less - ly a - way

Chorus

Gtrs. 1 & 2: w/ Riffs E & E1 (2 times)
Gtrs. 5 & 6: w/ Rhy. Fig. 4 (2 times)
Gtr. 7: w/ Riff D (2 times)

Gtrs. 3 & 4: w/ Riffs F & F1

F5 C5

We've _____ all been lost for most _____ of this life.
(Lost for most _____ of this

*Voc. w/ vocoder, next 16 meas.

G5 Bb5 C5

Ev - 'ry - where _____ we turn, _____ more ha - tred _____ sur - rounds us. _____ And

(ife)

F5 C5

I know _____ that most of us _____ just ain't right
(Most of us _____ just ain't _____

G5 Bb5 C5

Fel - low - ing _____ the wrong steps, be - ing led by _____ pride. _____

(right)

Outro-Guitar Solo

Gtrs. 1 & 2: w/ Riffs E & E1 (4 times)
Gtrs. 5 & 6: w/ Rhy. Fig. 4 (4 times)
F5

C5

(We've _____ all _____ been _____ lost _____ for most _____ of this

13 13 10 13 12 10 12 (12) 15 15 15 17 10 15 17 18 17 15 13 12 13 12 13 (13) 15

Gtrs. 3 & 4: w/ Riffs F & F1

G5

life. Ev - ry where we turn _____ more

15 15 12/15 17 18 15 15 17 18 15 15 17 (17) 15

[illegible]

know _____ that most of us _____ just ain't right.

G5 Bb5 C5

Fol low ing the wrong steps, be - ing led by pride

Sua

17 15 15 17 (17) 15 18 (18) 15 18 (18) 17 17 15 17 18 16 17 18 15 17 18 17 15 18 17 18 17 19 18 17 20 19 17 21 17 19 17 18 17 19

The musical score for 'We've all been' features a vocal melody and a guitar accompaniment. The vocal line is written in treble clef with a key signature of one flat (B-flat). The lyrics 'We've all been' are placed under the vocal notes. The guitar accompaniment is shown on a six-string guitar with a capo on the first fret. The fretboard diagram below the guitar staff shows the fingerings for each string: 20, 18, 17, 18, 20, 18, 20, 18, 17, (17), 0, (8), 13, 13, 5, 5, (5), 15, 15, 13, 13.

C5

G5

lost for most of this life Ev - ry - where we turn,

12 12 17 17 17 15 (15) 12/13 14 15 (15) 15/17 15-17 1/2

Bb5

C5

more ha tred sur rounds us And

(17) (17) 15 15 17 18 (18) 18/20 18 20/22 22 22 20 20

F5

C5

I know that most of us just ain't

14 13 17 17 20 13 17 17 20 17 20 17 12 13 8 12 12

Gtrs. 3 & 4 w/ Riffs F & F1

G5

right Fol - low - ing the wrong steps be - ing

15 8 12 8 12 8 15 18 11 15 15 15 18 11 15 11 13 10 13 10 12

Bb5

C5

led by pride,

Sax

12 (12) 12/15 13

13 15 17 14 15 17 15 17 18 15 17 18 15 17

F

Ctr 8

18 (18) 18 (18) 17 20 (20) 18

15 14 15 13 15 16

Ctr 6

7 (7) 19 (19) 7 (7) 19 (19) 7 (7) 19 (19)

Ctr 5

3 (3) 19 (19) 3 (3) 19 (19) 3 (3) 19 (19)

F5

N.C

Sax

Ctr 8

18 16

Ctrs. 5 & 6

12 13

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker

Gtr 2. Tuning:
(low to high) C#-A-D-G-B-E

Moderately $\mu = 146$

Rhy. Fig. 1

*Piano arr. for str.

**Chord symbols reflect overall harmony

(Oh)
(Oh)

End Rhy. Fig. 1

Gtr 1 facet
Dm

***Gr 2 (dist.

***Doubled throughout

PM

Verse
Dm

A/C#

1. Be fore the sto ry be gins, is it such a sin

Riff A

End Riff A

sim.

Fm

Abm

for me to take what's mine an - til the end of time?

Gtr 2 w/ Riff A
Dm

A/C#

We were more than friends be - fore the sto - ry ends.

Fm

Abm

And I will take what's mine, cre - ate what God would nev - er de - sign

Gtr 2

Gtr 2 (mood)
Dm

A/C#

Abm

Our love had been so strong for far too long. I was weak with fear that
2. New pos-si-bil-i-ties I'd nev-er con-sid-ered are oc-cur-ing the likes of

Gtr 3 (dist.)

mp w/ bar ——— w/ bar ——— w/ bar ———
let ring throughout

7 6 5 (5) 5 1/2 9 10 9 (9) 9 -1/2 8 9 7 (7) 7 -1/2

Dm

A/C#

some-thing would go wrong. Be-fore the pos-si-bil-i-ties came true,
which I'd nev-er heard. Now an an-gry soul comes back from be-yond the grave

5 6 7 0 10 10 10 (10) 10 -1/2 14 14 12 (12) 12 -1/2

Abm

Dm

I took all pos-si-bil-i-ty from you. Al-most laughed my-self to
to re-pos-sess a bod-y with which I mis-be-haved. Smil-ing right from ear to

13 12 11 (11) 11 1/2 10 10 10 (10) 10 1/2 5 7 8 5 7 8 5 6 5

Ab

Dm

Ab

tears con-jur-ing her deep-est fears
(Ah, ha, ha, ha, ha, ha!) - most laughed her self to (Come here, you fuck-ing bitch!)
ear tears

4 5 7 8 5 7 8 5 6 5 7

Dm Dm(maj7) Fm6

Must have stabbed { her } fif ty fuck ing times. I can't be lieve it

{ him }

Dm Dm(maj7) Fm6 G#o7

Ripped { her } heart out right be - fore { her } eyes. Eyes a - ver cas - y. Eat it, eat it, eat it!

{ his }

Dm

She was nev - er this good in bed e ven when she was sleep in'.
(Eat Now the that shift out of it.) I re - al ize the air - ror of my ways. I

A/C#

Now she's just so per - fect, I've nev - er been quite so fuck - ing deep in the
must ven - ture back to # pol - o - gize from some - where far be - yond in the

Half-time feel

Gr 3 tacet
Dm

A/C#

grave, (Oh) 1 It goes on and on and on. I can keep you 'cause got - ta make up for what I've done,

Gr. 2 Riff B

End Riff B

1 3 (3) 9 8 6 8 4 6 (6) 3 0

Gr 2 w. Riff B

End half-time feel

Dm

A/C#

look - in' young and pre-served for - ev - er with a foun-tain to spray on your youth when-ev - er. 'Cause I
I was all up in a piece of heav - en while you burned in hell, no peace for - ev - er.

Chorus

Bb

C

F

Dm

real-ly al-ways knew that my lit-tle crime would be cold. That's why I got a heat-er for your thighs. And I know,

Bb

C

F

Dm

I know it's not your time. but bye, bye. And a

B \flat C C \sharp 7 Dm C

word to the wise, when the fire dies, you think it's over but it's just be - gun.

Half-time feel
B \flat C N.C.

Ba - by, don't cry. You had my heart,

Rhy. Fig. 2 End Rhy. Fig. 2

B \flat C

at least for the most part, 'cause

Voc. Fig. 1 (An.)

Rhy. Fig. 3

F C/E Dm C5

ev - 'ry - bod - y's got - ta die - some - time. We fell a - part. -

End Voc. Fig. 1

End Rhy. Fig. 3

Bkgd. Voc. w/ Voc Fig. 1
Gtr 1. w/ Rhy. Fig. 3

Bb

C

Let's make a new start 'cause

F C/E Dm C5

ev - 'ry - bod - y's got - ta die - some - time, yeah

1st & 2nd times, Gtr 1. w/ Rhy. Fig. 2
3rd time, Gtr 1. w/ Rhy. Fig. 2 (1st 2 meas.)

To Coda

End half-time feel

Bb C N.C

But, ba - by, don't cry, I, I, I.

Interlude

Dm Dm/F A/B A/C#

Gtr 3 Riff C1

Gtr. 2 Riff C

*Rhythmic pulse on beat 1, next 48 meas.

Fm Fm/A^b C/G C/E End Riff C1

End Riff C

Gtrs. 2 & 3 w/ Riffs C & C1
Dm Dm/F A/E A/C#

Fm Fm/A^b C/G C/E

Bridge
Dm

Male: I _____ will _____ suf _____
Female: (What will you _____

Gtr. 1 RIFF D

B^b

fer do? for _____ so long _____ Not long _____ to make it _____
ough.

Gm

up to you, _____ I pray to God that you _____ do I'll do what -

End Riff D

Csus4

C

Csus2

C#07

ev - er you _____ want me to do. Well, then, I'll break you un -

Gtr. 1: w/ Riff D

Dm

chained. _____ And _____ if _____ if it's not e -

4 Ctr 4

mf
P.M. throughout

*Strings arr. for gtr

B7

not enough, _____ it's not e - nough, _____ if it's

Gm

not e nough, not e - nough, try a gam try a gain

Csus4

C

Csus2

C#7

and a - gain. and a - gain.) O - ver and o - ver a - gain.

Gtr. 1

Gtr. 4 tacet

Dm

Fm

Spoken: We're com-ing back, com-ing back. We'll live for - ev - er. live for - ev - er Let's have a wed-ding, have a wed-ding.

Gtr. 1

Dm

Let's start the kill-ing, start the kill-ing.

PM

8 8 8 8 8 8 7 8 7 8 5 6 5 6 5 7

Fm

8 9 8 9 8 10

PM

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr. 1 tacet

A♭5

Gtr. 3

PM

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Gtr 1: w/ Rhy. Fig. 1
Gtr 3: tacet

B \flat Asus4 A D5 Gm F Em A

Male choir: (Ah.)

Male choir (Ah.)

Female choir (Ah.)

Female choir (Ah.)

B \flat Asus4 A D5 Gm F

Female choir (Ah.)

Female choir (Ah.)

Half-time feel

Gtr 2: w/ Riff B (2 times)

A7/E

Dm

Do you take this man in death for the rest of

A/C#

Dm

your nat - u - ral life? Do you take this wom - an in death

Female: (Yes, I do.)

D.S. al Coda
End half-time feel

A/C#

for the rest of your nat - u - ral life? I now pro - nounce you... 'Cause I

Male: (I do.)

Coda

Csus2

N.C.

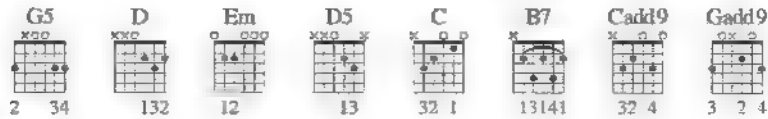
(Thunderstorm) 10 sec

Gtr. 1

Gtr. 1

Dear God

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker



Gtrs. 1, 2 & 6 - 9: Tune down 1 step
(low to high) D-G-C-F-A-D

Gtrs. 3, 4 & 5: Drop D tuning, down 1 step
(low to high) C-G-C-F-A-D

Intro

Slowly $\text{♩} = 70$

Chord symbols: G , Dadd9 , Em , Bm(add4)

Gtr 1 (acous) *mf*

TAB: 3 2 0 2 1 0 2 0 4 2 3 2 4 2 0 2 4 5 0 4 5 4 2 4 2 0

*Chord symbols reflect basic harmony

Chord symbols: C , Gadd9 , D , D

1. 2.

TAB: 3 2 0 2 1 0 2 0 4 2 3 2 4 2 0 2 4 5 0 4 5 4 2 4 2 0

Verse

2nd time, Gtr. 2: w/ Rhy. Fill 1
2nd time Gtr. 3 tacet

Chord symbols: G , D , Em , Bm(add4)

1. On a lone - ly road, _____ crossed an oth - er cold - state line
2. There's noth - ing here _____ for me on this bar - ren road There's

TAB: 3 0 0 3 3 0 0 2 3 2 3 0 2 0 2 4 2 0 3 4 2 0

Rhy Fill 1
Gtr 2

pp

C

Gadd9

D

Miles a - way from those I love, pur - pose hard to find.
no one here while the ci - y sleeps and all the shops are closed.

G

D

Em

Bm(add4)

While I re call all the words you spoke to me, can't
Can't help but think of the times I've had with you.

C

G

D

help but wish that I was there back where I'd love to be, oh, yeah.
Pic - tures and some mem - o - ries will have to help me through, oh, yeah.

(cont. in slashes)

GS

GS

D

Em

D5

Rhy. Fig. 1

Rhy. Fig. 1A

w. slight dist
let ring throughout

Rift A

w/ clear tone
let ring throughout

*3rd time, voc. sweet on beat 1

End Rhy. Fig. 1

End Rhy. Fig. 1A

End Riff A

Gtrs. 1 & 2, w/ Rhy Figs. 1 & 1A
Gtr 3: w/ Ruff A

G5

G5

D

Em

D5

Bridge

Gtrs. 1, 2 & 3 tacet

Em

Em/D#

C

G

D/F#

*Voc. Fig. 1

End Voc. Fig. 1

Well, some _____ search
(Ah, _____)

nev er find ing a way...
ah)

Riff B

End Riff B

Gtr 4 elec

f

w/ dist

P.M. ---|

P.M.

P.M.

P.M. ---|

P.M.

P.M.

P.M. ---|

P.M.

P.M.

P.M. ---|

P.M.

7

11

9

12

11

9

11

12

11

9

7

5

9

5

7

5

9

7

5

Riff B1

End Riff B1

Gtr 5 elec

f

w/ dist

P.M.

9

9

9

9

9

9

9

9

9

9

9

9

9

9

9

9

9

9

9

*Refers to upstemmed voc. only.

Bkgd. Voc. w/ Voc. Fig. 1 (3 times)

Gtr 4 w/ Riff B 3 times

Gtr 5 w/ Riff B1 (2 times)

Em

Em/D#

C

G

D/F#

Be - fore _____ long

they waste a - way. _____

(Yeah)

Em

Em/D#

C

G

D/F#

I found _____ you,

some - thing told me to stay

Em

Em/D#

C

G

D/F#

I gave _____ in

to self - ish ways.

(Yeah)

Gtr 5

P.M.

9

9

9

9

9

9

9

9

9

9

9

9

9

9

9

9

9

9

9

Am7

D

And how I miss some one to hold — when hope be gins to fade

Gtr 4

PM --- PM. PM. PM. --- PM. PM. PM. --- PM. PM. PM. PM.

Gtr 5

PM --- PM. --- PM. --- PM. --- PM. --- PM. --- PM. --- PM. ---

Verse

Gtrs. 4 & 5 tacet

G

D

Em

Bm

3. On a lone - ly road, — crossed an oth - er cold state line.

Gtr. 1

V ---

D.S. al Coda

C

G

D

Miles a - way — from those — I love, — pur - pose hard — to find. —

(cont. in slashes)

V ---

PM ---

Em B7/D# C G5 D/F#

Em B7/D# C G5 D/F#

Em B7/D# C G5 D/F#

Em B7/D# C G5 D/F#

Gtr. 6 tacet

*Gtr. 7

f
w/ dist.

*Pedal steel arr. for gtr.

Gtr. 6

Em B7/D# C G5 D/F#

Sva

Gtr. 7

Em B7/D# C G5 D/F#

loca

Gtr. 7

Gtr. 6

loca

grad. bend

Gtr. 7 tacet

Em B7/D# C G5 D/F#

Gtr. 6

Em B7/D# C G5 D/F#

Sva

let ring----

Em

B7/D#

C

G5

D/F#

Sva

let ring -----

Outro

Gtr. 1: w/ Rhy. Fig. 2 (till fade)
 Gtrs. 4 & 5: w/ Riffs B & B1 (till fade)
 Gtr. 6: tacet

Em

B7/D#

C

G

D/F#

Gtr. 8 (elec.)

f
w/ dist.

Gtr. 9 (elec.)

f
w/ dist.

Em

B7/D#

C

G

Play 3 times & fade
 D/F#

CRITICAL acclaim - almost easy - scream - afterlife
GUNSLINGER - UNBOUND (THE WILD RIDE) - BROMPTON COCKTAIL
LOST - a LITTLE PIECE OF Heaven - Dear GOD



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